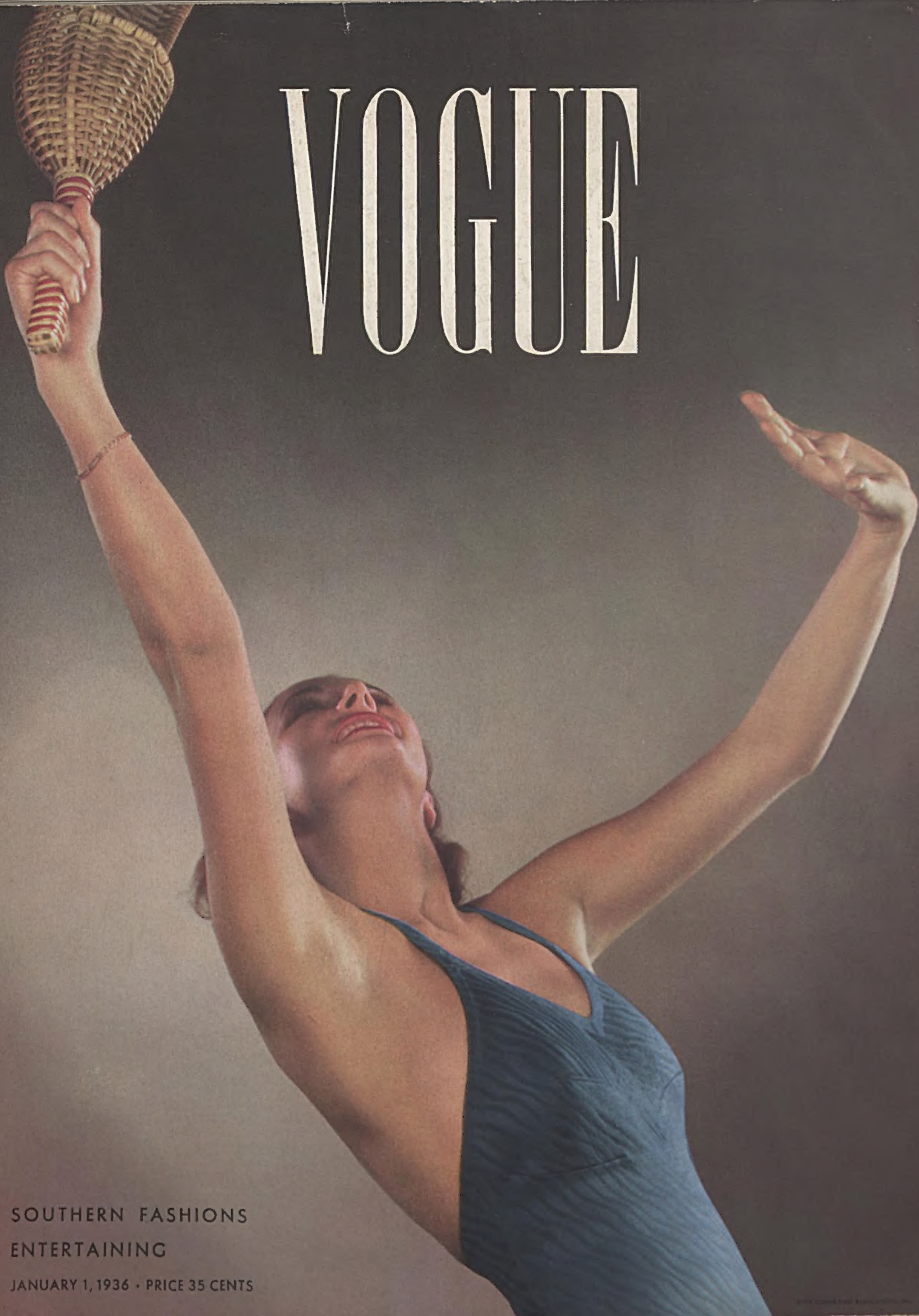


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THE ISLANDS OF

Hawaii



★ Oahu, Honolulu's island, is one of the four main counties of the Hawaiian group. The others—Kauai, Maui and Hawaii—share Oahu's advantages, but offer their own individual beauty and diversion.



ROBERT MACK

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★ At play in Honolulu. Natural color photograph taken in Hawaii

Waikiki—the world's most famous beach—is only part of Hawaii's great diversity! All of her islands are rimmed by superb beaches... white sands, black sands, "barking" sands... shaded by slanting coco-palms, washed by lazy surf. You may swim in perfect comfort at any time by clock or calendar... midnight or noon... January or June!

Behind her shorelines, high-speed motor-roads wind through verdured canyons... past plantation-lands... and climb to the inspiring summits of great volcanoes.

Behind her gaiety and varied pleasures is Hawaii, the community, modern and Ameri-

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When you turn westward to these isles like no other place in the world... let us know your sailing-date, that we may welcome you... with scented necklaces fresh woven from our native flowers... the Aloha lei greeting, proud tradition of Hawaii! Nowhere else does a community say "how-do-you-do" with such sincerity and grace. Write us by all means.

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Angeles, San Francisco or Vancouver, B. C. speed over this glorious sea-way in less than five days. Our booklet, "Nearby Hawaii" and "Tourfax" bulletin contain complete information, invaluable in planning your visit. Free, from your railway, steamship, or travel agent, or Hawaii Tourist Bureau, 221 Market Street, San Francisco, Calif.; 702 West Olympic Boulevard, Los Angeles, Calif.

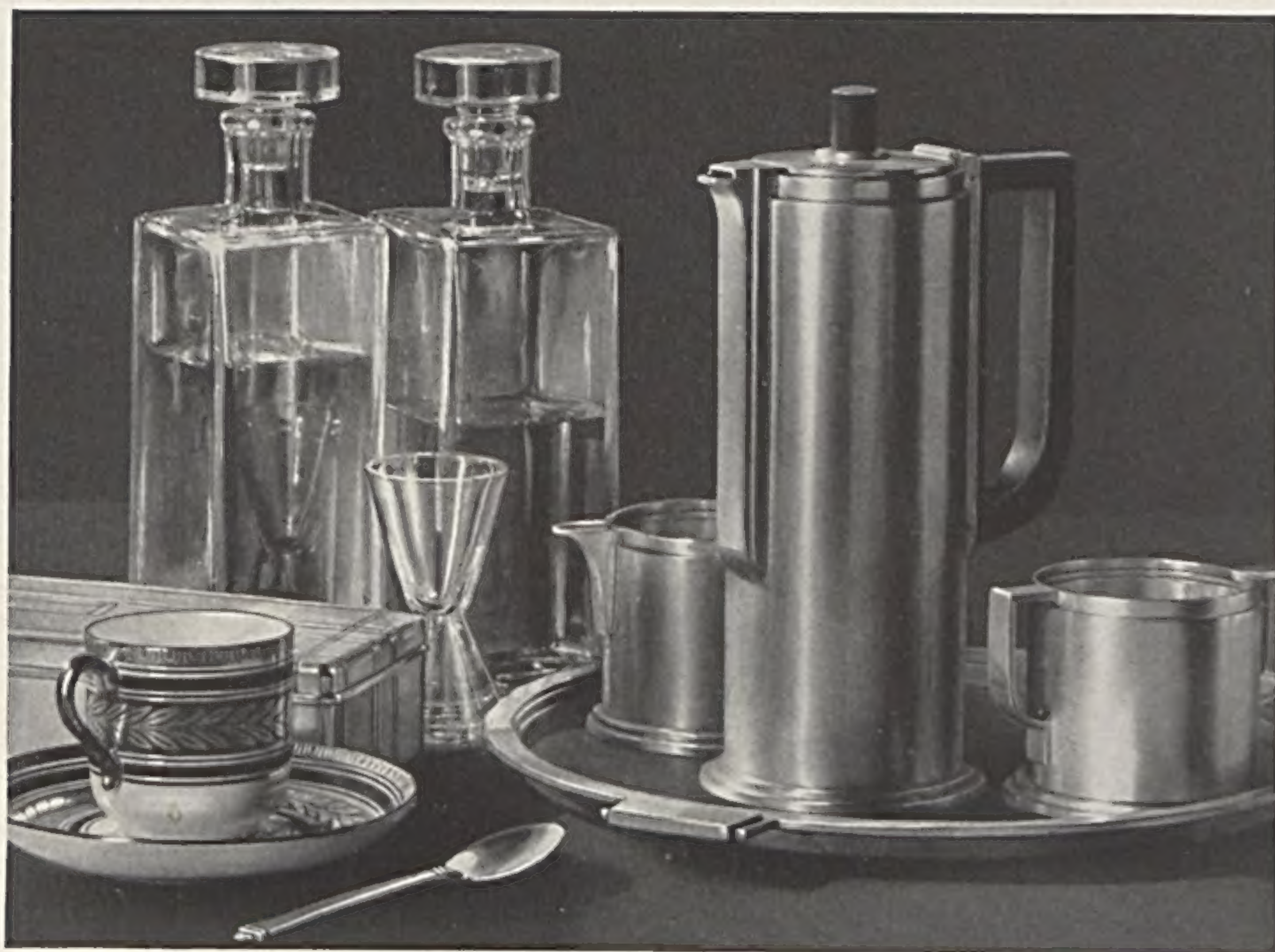
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THE PEOPLE OF HAWAII

to enable you to obtain accurate information on any subject concerning the entire Territory of Hawaii, U. S. A.

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STERLING SILVER COFFEE SET \$135, TRAY \$50, COFFEE SPOONS \$19 A DOZEN
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Straight from the Riviera, a bold adventure in cotton pique. Designed exclusively for Everfast by Heim of Paris. Daring, yet demurely serviceable. Ready to dance on spray-swept terraces, to walk through dewey gardens without dismay. For, of course, like all Everfast fabrics, it's "fast to sun, fast to washing, fast to everything." You may select the dress in deep sea blue, brown, or wine. Sizes 12 to 20, \$29.75.

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Best's Exclusive

BERMUDA CULOTTE COSTUME

CULOTTES are the big news this year, the most important fashion reported from the Riviera and the Tyrol last Summer. The culotte costume will be included in every well-planned cruise and southland wardrobe. Wear it for your bicycling in Bermuda or Palm Beach, wear it for deck games aboard your cruise liner, wear it for golf, or for just knocking about, anywhere in the South. Best's presents it in printed Everfast Pique, guaranteed sunfast and tub-fast. Two-piece, including mannish shirt (with tails) and culotte skirt (with gypsy sash). The skirt has no pleats to worry about and is perfectly easy to iron. White scroll pattern on poinsetta red or navy. The sash contrasts. Sizes 12 to 20.

7.95

Linen headband 1.25

Duke of Kent bucko oxfords 5.00



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and Miami Beach, Florida



CASUAL DISTINCTION IN TAILORED FELTS BY TRIMBLE

Only master craftsmen accomplish such marvels. Youthful in style, gayly original, easy to wear—a quartette of tailored sports hats by TRIMBLE, maker of FUTURA, standard in fine fur felts. Here is the “man’s hatter” swing by a man’s hatter—an important attention to detail that imparts zest to each model. The collection is influenced, not carried away, by the latest Continental trend. In full color and size ranges, including the pastels, exclusively at the “TALLY-HO SHOPS” **SAKS FIFTH AVENUE** in NEW YORK, CHICAGO, MIAMI and PALM BEACH

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PRINCE-PAAL

POSED BY MISS GWILLI ANDRÉ

Hot-house carnations—our most chic new dance dress—black scattered over with bright-color Malmaison carnations. The top-skirt is net stiffened at hemline with horse hair. The petticoat is taffeta. From our thrilling turn-of-the-year collections for North and South.



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 GOODMAN**
 5TH AVENUE AT 58TH STREET

EXCITING NEW FASHIONS SPRING FROM INSPIRED COTTONS

PETER PAN completely captures Southern openings with daring new Cotton Prints for Spring and Summer 1936. ASTRAL—ethereal, glamorous, hold a mirror to the heavens. SUMATRA—exotic, intense, go vividly native. FRONT PAGE—modern, startling, are bound for a bright career. This is the trio chosen to grace important beach, sports and "After Five" festivities from now on.

Shown here in costumes by distinguished American couturiers, as featured by smart shops everywhere. Available by the yard at foremost piece goods counters.

BY **Peter Pan**
REG. U.S. PAT. OFF.



SUMATRA
PRINTS

ASTRAL
PRINTS

FRONT PAGE
PRINTS



Sole Producers of PETER PAN Fabrics

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B. ALTMAN & CO.

FIFTH AVENUE

34TH STREET

the winter vacation shop

at Altman is the place to get your Nassau-tested clothes. Altman took the overnight flight (by Douglas monoplane and Pan American Clipper ship) to Nassau last year, and again this year . . . because it's the ideal spot to test south-going clothes of all kinds . . . the tropical playground where the weather is right for swimming, sailing, golf, tennis . . . and for dancing in the moonlight. The approved clothes are ready now . . . adjustable top swim suits, below-the-knee culottes, full-length beach robes, one-piece play suits . . . new fabrics and new colors. Come to see them. (Wintervacation shop, third floor; men's shop, sixth floor)

the ski shop

at Altman features a collection of ski clothes and equipment such as has never been shown in America. Altman recognized the growing interest in the sport last winter and realized that it would spring into first-rank importance this year. Therefore Altman, not willing to take any half-way measures, engaged Katharine Peckett (of Peckett's-on-Sugar Hill,) foremost authority on ski-ing and ski clothes in this country . . . sent her on a tour of the famous European resorts . . . commissioned her to select and design a collection of everything that is needed and everything that is smart for enthusiasts in this country. American men and women, to date, admittedly have not known what to wear ski-ing . . . and want to know. Altman has all the answers . . . and Katharine Peckett herself, to help you choose. (Women's clothes in the ski shop on the third floor; men's clothes and equipment in the ski shop on the sixth floor)



some like it hot

some like it cold

THE FABRIC GORGEOUS *for the* BODY BEAUTIFUL



. . . . this wonderful woven water wear

Three little maids from school—the new school that teaches how the 1936 "Lastex" woven water wear not only gives unmatched fit, comfort and freedom, but also brings the beauty and lustre of finest dress materials to swim suits. "Lastex", you know, is the elastic yarn that makes any fabric stretch and cling to suit your figure with glove-like perfection. Mindful of what happened to Paris, we judge not, but she on the left is swim suited by

Ocean; in the center, by Hollywood; on the right, by Gantner. Only "Lastex" could create these unique and exotic swim suit fabrics, which come in a rainbow riot of colors and shades. You will find "Lastex" woven water wear by these and other outstanding makers at smart shops and stores which feature cruise and resort fashions this month, and later in leading stores everywhere. "Lastex", 1790 Broadway, New York City.



Lastex
REG. U. S. PAT. OFF.

THE MIRACLE YARN THAT MAKES THINGS FIT



TO POINTS SOUTH

OR WEST IN GRAY

MEN'S WEAR FLANNEL

WITH GRAY WOLF

BY JAY-THORPE.

jay thorpe

FIFTY-SEVENTH STREET WEST, NEW YORK

JANE ENGEL
Suggests
a Merry Cruise and
a very Happy Holiday

CARTAGENA

PANAMA

HAVANA

SHIPBOARD

CARTAGENA, Left, Shadow Cord Dress	\$16.95
Right, Silk Costume with Coat	29.75
PANAMA, Linen Dress with Silk Scarf	22.50
HAVANA, Chiffon Evening Dress	29.75
SHIPBOARD, Left, Silk Polka Dot Play Suit	16.95
Right, Glazed Cotton Print Evening Dress	14.95

JANE ENGEL
MADISON AVE., AT 80TH ST., NEW YORK
Photographs courtesy GRACE Line



January
SALE

*It's your first chance to buy Supercal
Sheets at sale prices*

THIS is the first chance you have had to stock your linen closet with the new Wamsutta *Supercal* sheets and pillow cases at January Sale prices. It has been less than a year, you know, since Wamsutta perfected the new EQUI-TENSION processes which have made *Supercal* even smoother and stronger than the famous old Wamsutta Percale.

At White Sales you see all kinds and grades of sheets at every conceivable price. You hear claims and counterclaims about such vaguely defined things as Quality and Value. It is the best possible time to remember, therefore, that "There is only *one* Wamsutta," and that any sheet or any pillow case which carries the Wamsutta label is definitely guaranteed to serve you handsomely and well for years to come.

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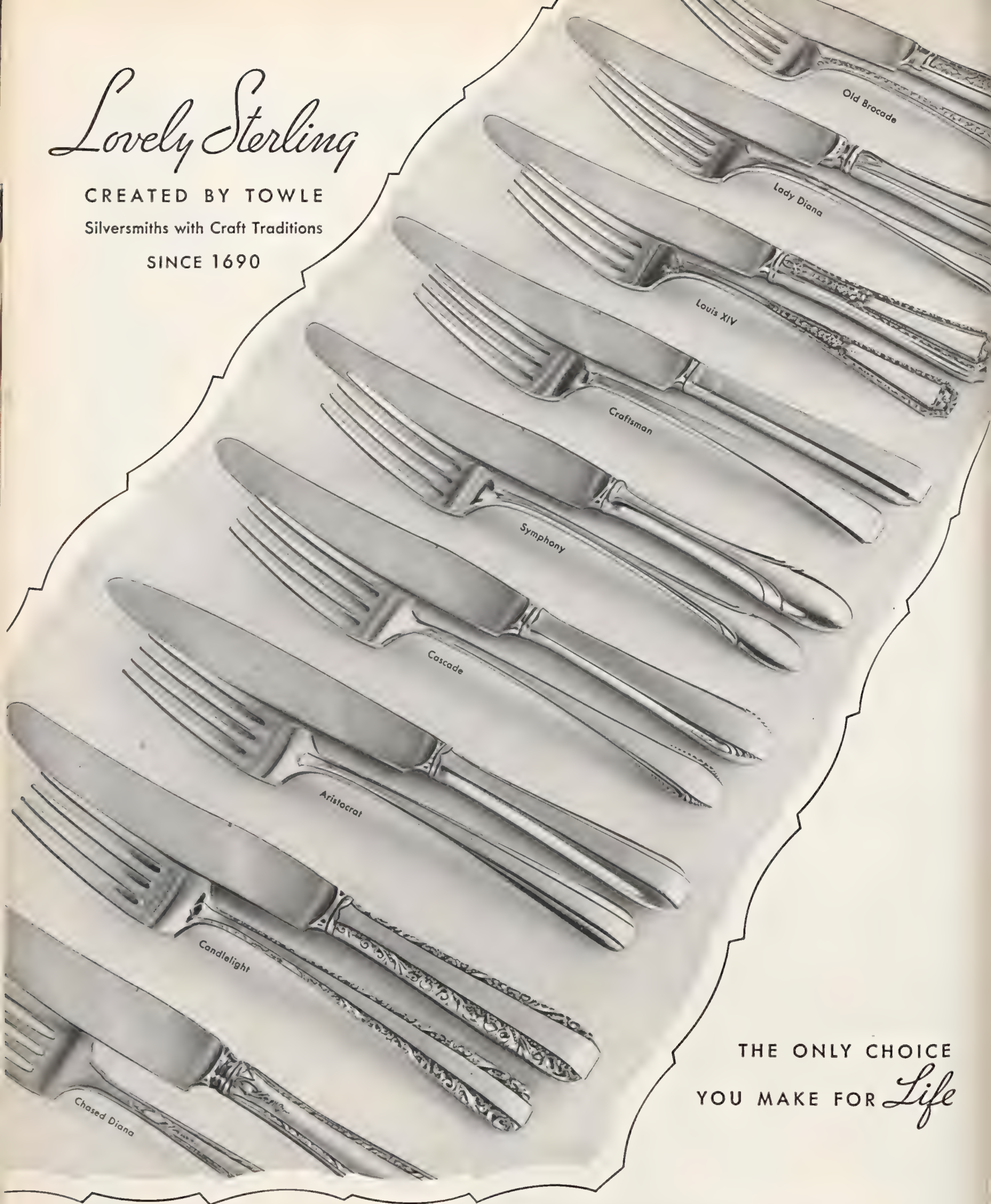
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If You Choose To Cruise



Racy little white jacket of cool, crisp alpaca-like acetate, with stirrup belt, and a navy blue knit skirt (and scarf) with white dots that are almost like tiny stars. Or white, with emerald-and-white \$29.75

The fly-closing (all the way down the front) of this printed linen dress is very new. It's a dress for the morning and a dress for the afternoon. In wine, navy blue or brown, with white . \$16.75
In Bianchini's plain white silk \$29.75

This is the shirtwaist dress that is the backbone of a Southern wardrobe. Superbly tailored in a slightly ribbed heavy silk crepe, its colors are very beautiful; blossom pink, turquoise, chamois, or white \$19.75

Sizes 14 to 20 . . . Shirtwaist dress up to 40

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Lord & Taylor

SPLASHES

PIQUÉ

in bright relief against dark Celanese sheer crepe and combines demure little jackets and Neo-Empire décolletages to the pleasing confusion of the Innocent Bystander.

The Kalmour ensemble (left), in black, navy, Pottery brown, amber gold or silver grey, with white. 39.75

The Kalmour ensemble (right), in navy with pink, black with light blue; or black, Pottery brown, amber gold or grey, with white. 29.75

Sizes 10 to 20. The Evening Shop, Third Floor

LORD & TAYLOR — FIFTH AVENUE — NEW YORK



Lord & Taylor
FIFTH AVENUE



SUNSHINE SPECIAL—an ensemble of youthful and slimming lines. In Cross Roads, a shadow diagonal that owes its soft, lusterless texture to "Acele," the luxury yarn of fashion. In white, accented with royal blue. In aqua with brown. Sizes: 36-44. Women's Dress Shop. Third Floor . . . 29.75



THE NEW FORD V-8 FOR 1936

The accent is on style in the New Ford V-8 for 1936. Every line and appointment is in the spirit of these modern times. Everything about the car reflects high quality and excellent taste. . . . Distinguished performance makes you doubly certain you are driving a thoroughly fine car. For the Ford is brother-under-the-hood to the world's finest power plants—on land, on water, and in the air. Its V-8 engine gives you something distinctly better in power, acceleration, smoothness and motoring enjoyment. . . . There are many other important features of the 1936 Ford V-8, especially its ease of control, safety, comfort and roominess. . . . The genuine steel bodies are electrically welded. All body types have Safety Glass throughout at no additional cost. The big, powerful Super-Safety Brakes are easy to apply and sure and dependable under all driving conditions. . . . It is a great all-round value—this New Ford V-8 for 1936. The car that led all others in 1935 has been made still better for the new year.

New care-free clothes



Bolero and pleats—very new! And very important, too, is the rich color contrast featured in the tweed suit and swagger costume in the background.

Cool!

Made of thin, crisp yarns in supple, porous weaves that permit ventilation.

Wrinkles shake out!

Live, resilient weaves that resist wrinkles in packing and wear.

Sun-tested colors!

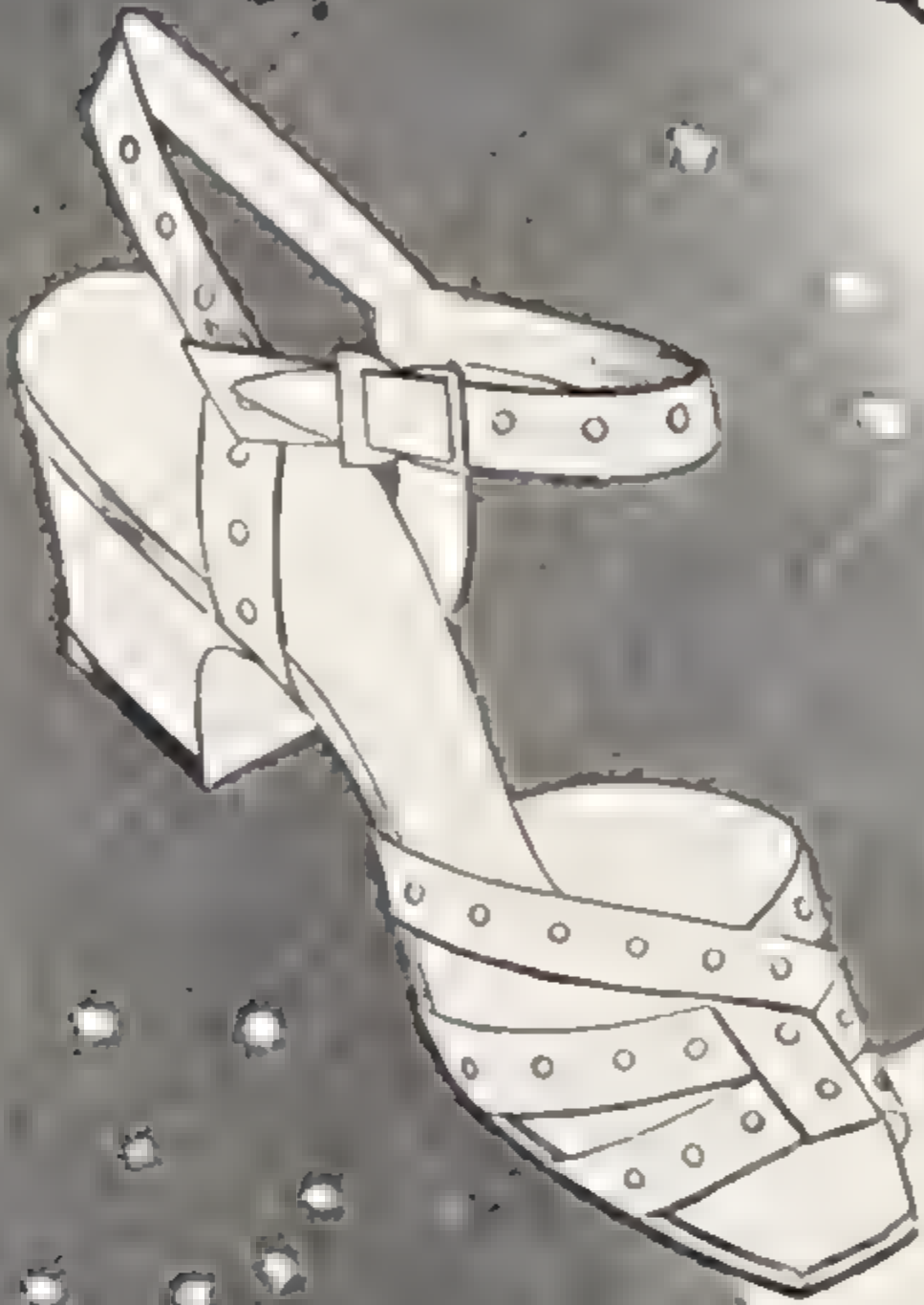
Forstmann Woolens alone use these finest and fastest of dyes in fabrics for women.

Your southern clothes of the new Forstmann Fabrics will have a casual, care-free loveliness that comes from the very practical idea behind their creation: the great need for fabrics that are cooler and more adapted to warm weather wear. They pack without wrinkling. They keep fresh and trim in tropic heat and ocean dampness. *And their colors!* They are the most flattering made, and resist sun and perspiration to a degree never before achieved. You can get them made up in costumes or by the yard at all better shops . . . or write Forstmann Woolen Co., Passaic, N. J. Sales Office: Empire State Bldg., N. Y. C.

Forstmann Woolens



Snow in the South!



SAKS FIFTH AVENUE
NEW YORK PARIS CHICAGO

White patent leather

White as a naval officer's uniform on the day the Admiral comes aboard. White shoes are classic for Southern wear, but they've never been done so brilliantly as in this soft and supple new leather that a flick of a damp cloth will keep clean. We show it in exclusive Saks-Delman and Saks-Fenton high

heeled sandals and our Lowlast Hindu sandal with the new wide shank.

White Patent Leather Hindu sandal. Also in yellow, green, violet, pink or blue. 12.75

White Patent Leather open-toe Fenton. Shown also in the pastel colors listed above. 12.75

White Patent Leather closed-toe Saks-Delman. Also in the pastel colors listed above. 14.50

. . . Diamond Patent Leather by A. C. Lawrence Leather Co.

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Rendezvous of the Elite of Europe and America
Parisian Specialties Every Day
Luncheon—Dinner—Popular Cocktail Hour

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145 West 55th St.
Luncheon 50c, 60c, 75c Dinner \$1 and \$1.25
Vintage Wines

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Luncheon 35c, 50c Dinner 55c, 75c, \$1.

ALEXANDRA RESTAURANT—8 East 49th Street. Champagne cocktail dinner \$1.00 and \$1.50. Served daily 5 to 8:30 P.M. Sunday dinner. The most talked about dining place in New York. PL. 3-1542.

SEVENTY PARK AVENUE—CORNER 38TH
A charming dining room serving exceptional lunches (75c up) and dinners (\$1.10 up)—and Murray Hill's most popular café. LEX. 2-7070.

CRILLON, 116 E. 48th St., justly famous for incomparable cuisine & choice cellar. Prix-fixe luncheon & dinner in the restaurant, London Buffet in the Bar before the theatre; all you desire—one dollar.

HENRI—A "Bit of Paris in New York", 40 W. 46th St. Finest food prepared in the authentic French manner. Dinner \$1.75, from 5 to 10 daily, all day Sundays. Also à la carte. BRyant 9-4340

THE BLUE BOWL AT 157 EAST 48TH ST. specializes in good food served in informal and friendly surroundings. The kind of place you return to again and again. Luncheon 50c & 75c, Dinner 75c to \$1.15.

LA CHAUMIÈRE, 163 E. 56th St. A real French Restaurant. "A House that is reserved for those who know how to wait, eat and appreciate."... Paul Massé, formerly chef of Inter-allied Club in Paris.

KENTUCKY SERVES A MEAL
and a Mint Julep
in a delightful, homelike atmosphere.
Elizabeth D. Reynolds, Inc. 15 East 48th St.

GRIPSHOLM—324 EAST 57th St. Newest Swedish restaurant featuring Swedish hors d'oeuvres with regular dinners, \$1.25. Also luncheon and cocktails. ELdorado 5-8476.

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CAFE TROUVILLE

112 E. 52

DANCING AND ENTERTAINMENT AFTER 10

There are three schools of thought on how to spend New Year's Eve... and now we come to think of it, most subsequent eves.

One group draws itself to its full height and murmurs something about "noisy crowds," after which it sits quietly by its own fireside with a little dry sherry until precisely twelve-twenty, when it leaves a note in the milk bottle for extra cream and goes quietly and soberly to bed.

The second group (of which some really elegant people are members) has a few of its own friends in for an evening of gentle carousal, punctuated with complaints from the people downstairs. Or else it goes to its friends' parties. In any case it says and does pleasantly indiscreet things for which it blushes during the following 364 days of the year.

But the third group—ah, the third group! They are the ones who realize that great truth—that You Can Only Be Young Once. They gather a few cronies. They consult the Gourmet's Guide—and are off. We give them our blessing.

RESTAURANTS—dining

(Continued)

PRUNIER'S—121 E. 52nd St. Noted for sea food and game. Luncheon, cocktail hour, dinner, and supper. After 10 p.m., a rendezvous for cocktails and zakuski at the bar intine. EL. 5-9706.

HAPSBURG HOUSE—313 E. 55 St.—Novel—Intimate. Dishes reminiscent of the Vienna of Franz Josef. The wine cellar has been called the "best in N. Y." Luncheon, cocktails, dinner, supper. EL. 5-8493.

LEBUS RESTAURANT—34 E. 52 St.—The home of black bean soup, radio stars, society, and you, you, and you. Lunch 65c; Dinner 85c to \$1.25. Our chef from Lexington, Ky., and oh, those Mint Juleps!

—with dancing

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RESTAURANTS—with dancing

(Continued)

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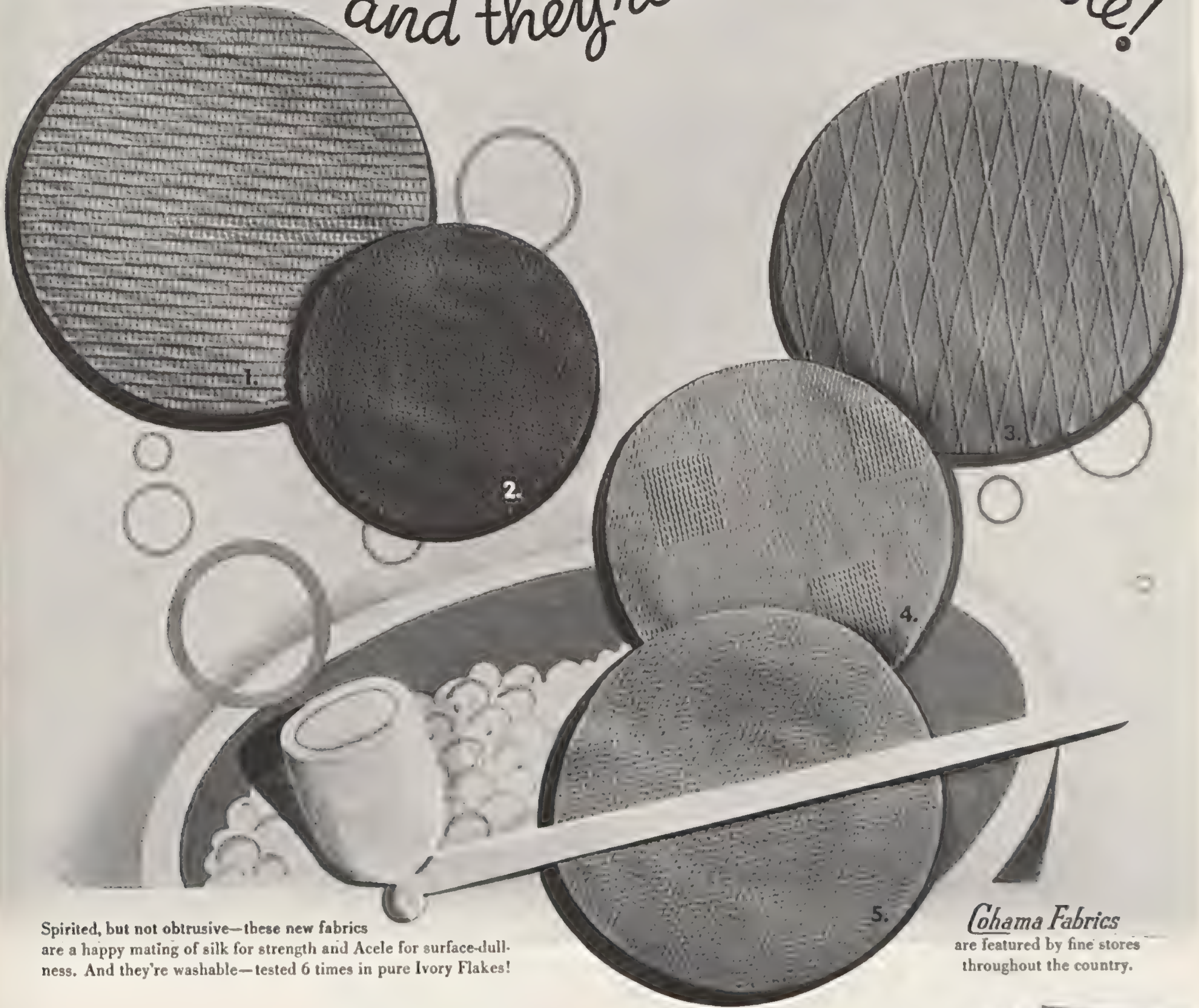
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NEWS

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Much new scientific apparatus has been added to the remodeled science laboratory at The Moses Brown School, in Providence, Rhode Island. Naturally, the budding scientists among the boys were delighted . . . and most boys are scientists to the extent of liking to experiment with test-tubes and wanting to find out what makes various wheels go round. They were equally delighted with another addition which was not strictly a part of the laboratory equipment. A new Diesel engine in the power-house, which improves the economy and efficiency of the school heating system, was the centre of attention for the whole school.

To Horse

The girls at Finch School, in New York City, are very saddle-minded this year. An expert instructor in equitation has been added to the staff to conduct classes for beginners, intermediates, and the most advanced riders who wish to do jumping and "high school" training of horses. Classes are held at a large indoor ring, and the bridle-paths in Central Park are also used. As special treats, there will be occasional long rides in the country. The girls are so enthusiastically "horsy" that they are planning a spring Horse Show.

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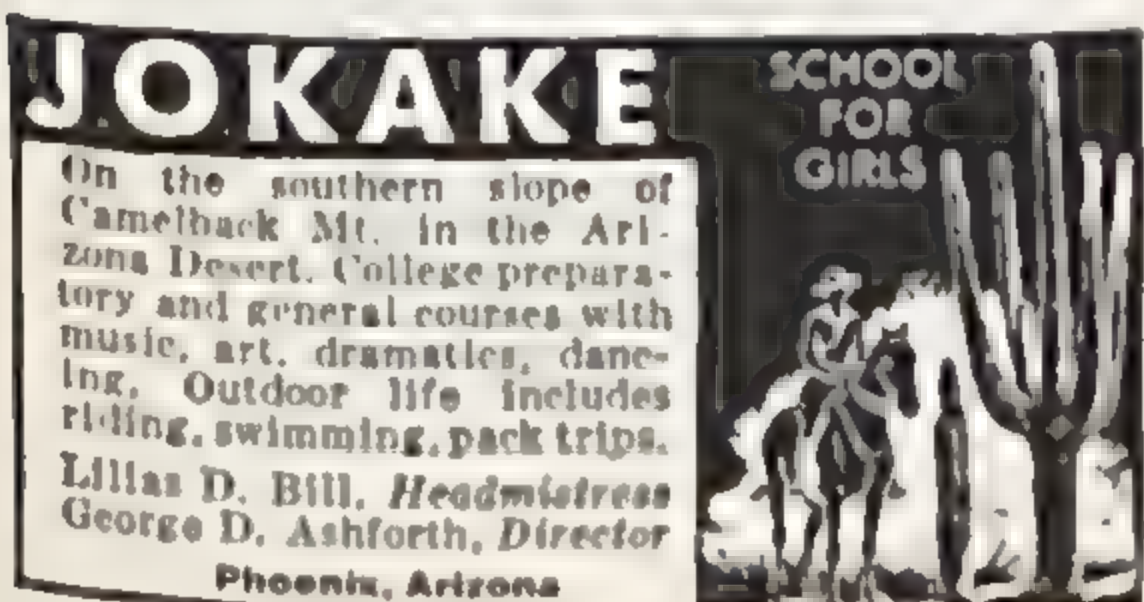
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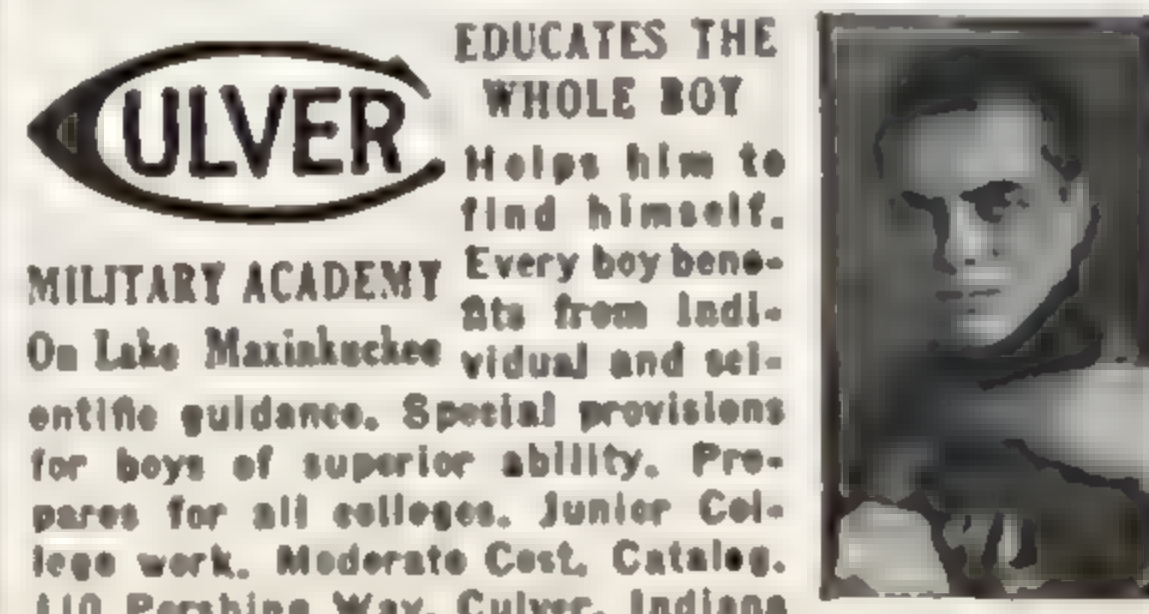
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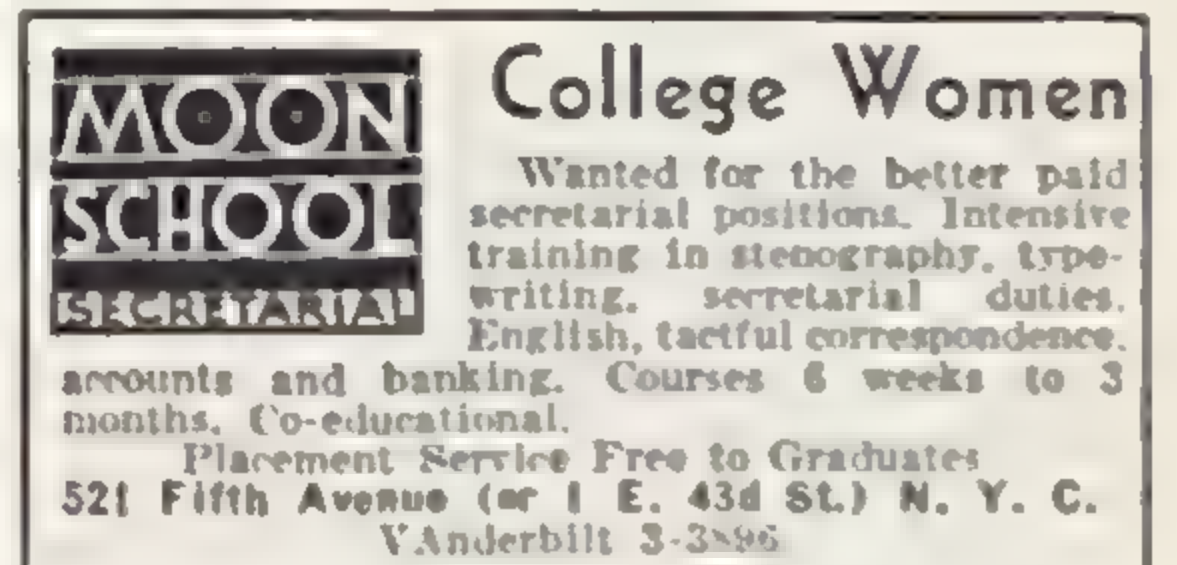
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SAILING AT BERMUDA

The Royal Bermuda Club has a full program this year, which will attract the interest of many an amateur sailor. Beginning in January, there will be races of the International 6 Metre class every alternate Saturday, and of the International Star class every Wednesday. The Winter Championship Series of Bermuda One-Design class will be held every Thursday. The four leading boats in this series will represent Bermuda against the Long Island Sound Inter-Club class in April. All of these races will start and finish opposite the Royal Bermuda Yacht Club.

Golf and tennis also begin in Janu-

ary at Bermuda. The Semi-Annual Tournament for the St. George's Trophy will be played January 9 at the St. George Golf Club, and the Spey Royal Annual Trophy, 36-hole, team championship will be played January 14 at the Belmont Manor Golf Club. The Bermuda Lawn Tennis Club will hold an invitation tournament on January 15.

MORE MIAMI ACTIVITY

Golf swings South with the Miami Open at the Miami Springs Country Club on January 3, 4, and 5—followed later in January by an Amateur Invitation and the famous Left Hander's Tournament, both to be held at the Miami Biltmore.

The racing season begins early in the month, as gay Hialeah Park opens its gates to the thoroughbreds and the colourful crowds who inevitably follow them.

Early January will see yachting enthusiasts gather for the Miami Yacht Club races. Tennis drives into the spotlight January 6 to 12, with the annual Miami Biltmore Championships, and an Aquatic Sports Carnival is scheduled for January 12.

Mid-season fashion events include the Miami Biltmore Junior Fashion Show on January 18 and the annual Roney-Plaza show on January 22. Each will feature high lights of spring and summer fashion trends.

JUST TO KEEP POSTED

WINTER SPORTS: Seventh Annual Pacific Coast Intercollegiate Winter Games, Yosemite National Park, California, January 2, 3, and 4.

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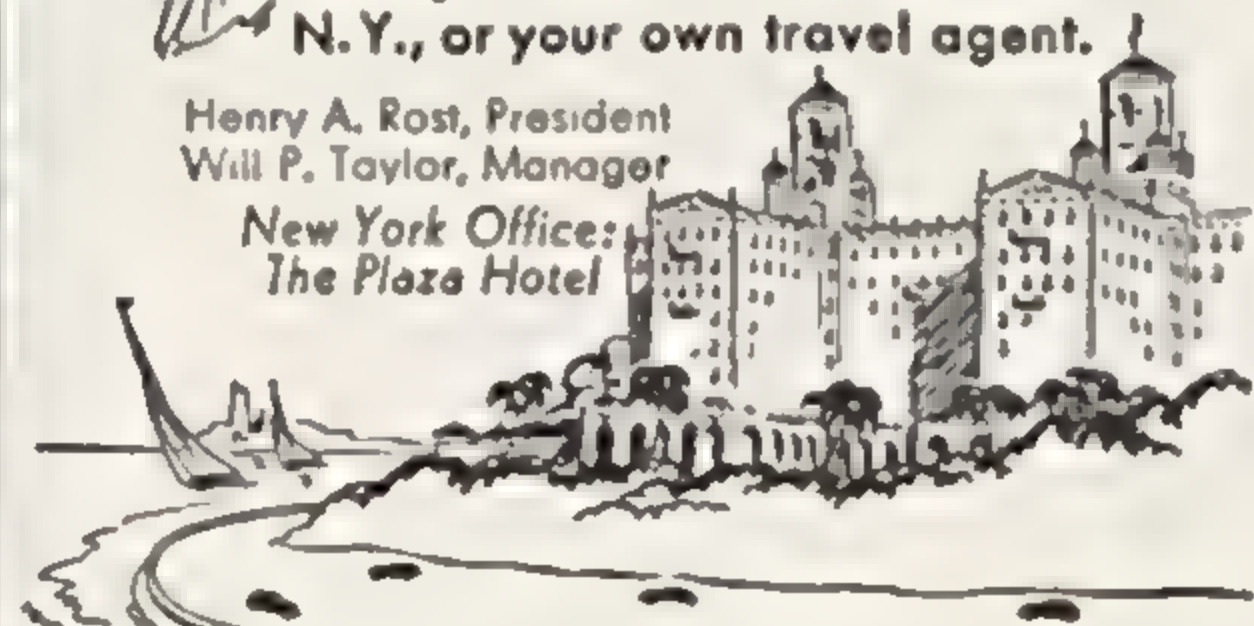
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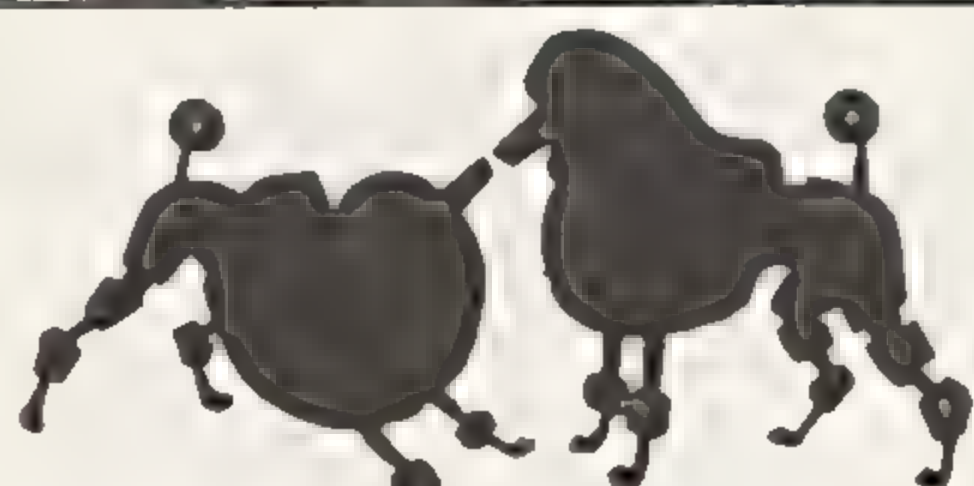
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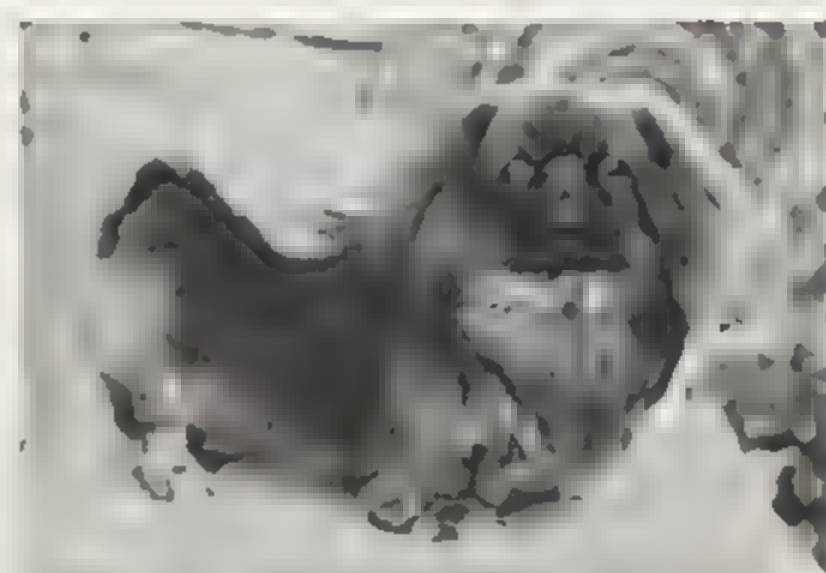


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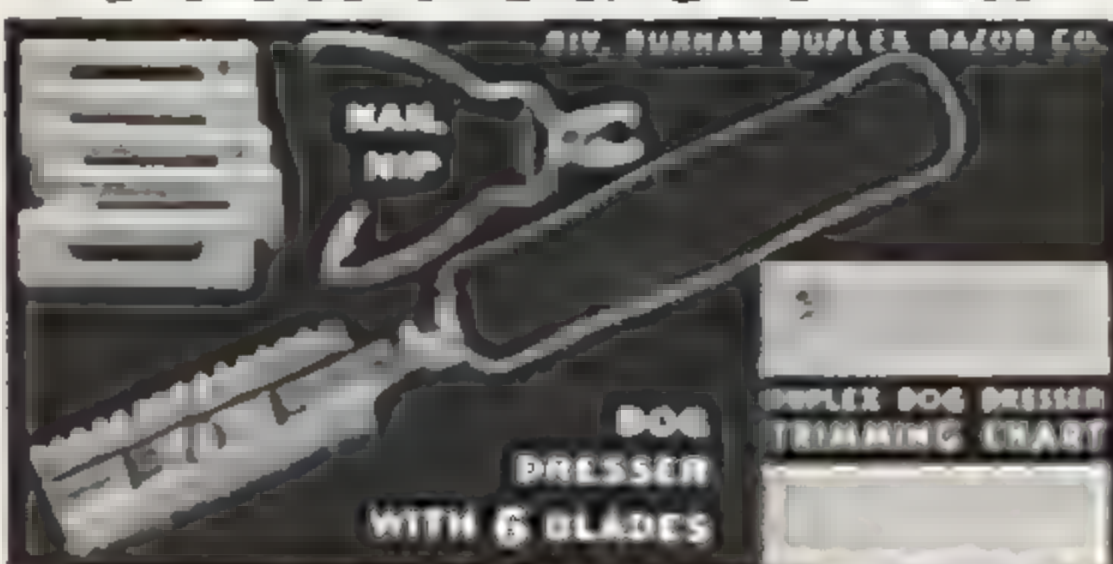
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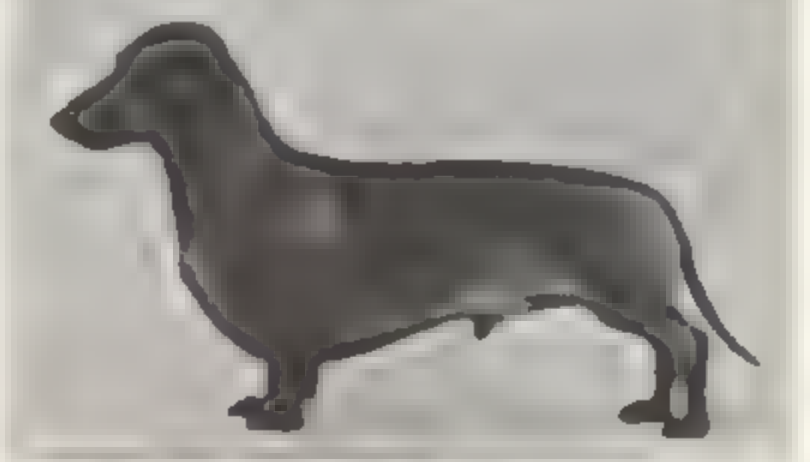
Ch. Edelweis du Labory of Salmagundi. Salmagundi Kennels

The poodles are coming!

tention of the dog-loving public on all of the outstanding qualities of the breed—in particular, his sagacity. In fact, the dog's flair for intelligent performing, and his "tricky" coat distinguish him from almost every other breed.

The Poodle is of French origin, and indeed has been regarded for many years as the national breed of France. Excellent specimens are a common sight on the boulevards of Paris. Although larger varieties of the corded specimens are to be found in Russia and Germany, it is believed that the foundation stock of these strains came from France. Much

(Continued on page 20)



Ch. Feri—Flottenberg

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Claudette Colbert with Smokie and Ch. Knight of Piperscroft

The poodles are coming!

(Continued from page 19)

of the foundation stock in this country today, however, came from England where the breed has been brought to public notice through the efforts of the Poodle Club.

One interesting point concerning this breed is that, of all the breeds claiming ancient origin, the Poodle alone has retained the same points that have especially distinguished him from other breeds of dog for hundreds of years. If you have seen Sir Edwin Landseer's painting, "Laying Down the Law," you can begin to realize how true this is. Today, the specimens of the Poodle that can be seen at dog shows are almost identical with the white, dark-eyed and black-nosed Poodle that is the center of a group shown in the painting. And Sir Edwin has given to his subject that wise, sagacious look so characteristic of the breed.

Great injustice has been done the Poodle because of his peculiarly trimmed coat—even to the extent of calling the clipping "a silly custom, and an evil device of human minds." Yet the Poodle clipping, as done today, has been done for centuries. When the Poodle was used to retrieve waterfowl his hindquarters were clipped to allow him to slip through the water more easily. The present-day Poodle, by the way, retains his ability to retrieve game off the water.

There are two varieties of Poodle, corded and curly. The difference in the two varieties is in coat. That of the corded Poodle is allowed to grow to an abnormal length, and is carefully cultivated to that end. The curly coat, on the other hand, is kept short and is combed out, which explains the fluffy appearance. The two varieties are identical in the shape of the head, body, properties and legs. The two varieties are sub-divided, though, by size and colour. The outstanding feature of the corded Poodle is length of coat. The cords of some of these dogs have been cultivated to such an extent as to render the movement of the animal almost impossible. With the curly-coated Poodle, a picture of which illustrates this article, fashion ordained that it should be shaven and shorn according to pattern. Of course, this varied in detail in accordance with the particular taste of the owner, but generally it provided for a lion-like mane and body covering of hair, while the loins, face and legs were shaven with tufts of hair left here and there.

The trimming in some cases took fantastic forms such



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The poodles are coming!

as the owner's crest or coat of arms. However, it would seem that fantastic trimmings are generally to be considered unusual and taboo, because, after all, the Poodle should be and is an active dog—which explains why the curly-coated variety is the dog generally seen today. The very keen intelligence and tractability of the Poodle are what distinguish him most.

The attractive physical features of the Poodle are a dark and keenly intelligent eye, long clean-cut head, short body, well-balanced frame, and beautiful straight forelegs. Every movement of the dog reveals unmistakably his symmetry and a coordination of his moving parts, naturally required in a dog capable of unlimited activity and cat-like agility. The colour of the coat is all black, all white, all red or all blue. It should be very profuse and of good hard texture, and if corded, hanging in tight, even cords. Otherwise it should be very thick and strong, of even length, the curls close and thick, without knots or cords.

The best points to look for in a puppy of from two to four months old, whether large or toy, are dark eyes, narrow skull and great length of head, a short back and well-sprung ribs, good, clean neck and shoulders and straight forelegs.

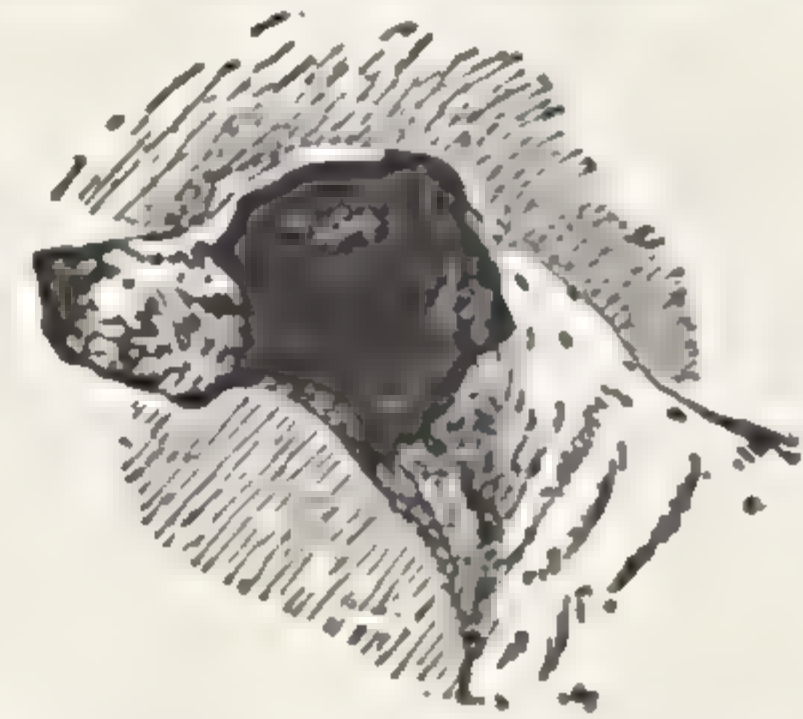
The faults to be avoided in any Poodle—whether curly or corded, large medium or toy—are full eyes, thick head, flat sides, a long back, straight stifles, and thin or open feet. The general appearance of this breed should be that of a very active, intelligent and elegant-looking dog, well and strongly built, and carrying himself with pride.

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17000 people



• That was the gate-check at the Metropolitan Museum of Art last year for one of those fabulous free symphony concerts conducted by David Mannes every Saturday night in January and March.

These concerts have been going on for over a dozen years at the Museum. Each year, more people come—from all parts of the city and all walks of life.—They stand for two hours, ten thousand or more at a time—and listen to the best music there is: Brahms, Beethoven, Tschai-kovsky, Bach, Debussy, Schumann.

Nor is the music the only exciting part of these concerts. The silence and humility of these vast crowds are as moving as the beauty of the surroundings—Egyptian granites, tapestries, Greek vases, Greek heads, Chinese ceramics—as the amazing variety of listening faces (all races, all creeds), as the fact that there is in this city a chance to hear a fine orchestra and look at great treasures without paying a cent.

Several men have made this fact possible by giving these concerts to the public: John D. Rockefeller, junior, E. S. Harkness, the Juilliard Foundation, and others.

The first concert of the January series is on Saturday, January 4th—at eight o'clock. It lasts until ten, with a fifteen-minute intermission to wander about the galleries and look at pictures. But don't forget, there won't be any seats unless you get there hours early. You'll need sturdy legs, true democratic spirit, and an honest love of music to enjoy it.

Ballet School

• Five floors above the stage of the Metropolitan Opera House is an enormous bare whitewashed room called the Roof Stage. In this room, the Metropolitan Ballet School has for years turned awkward little girls into breath-taking ballet dancers, by the slow process of infinite routine. Maria Gambarelli, première danseuse of the Metropolitan Opera, learned to dance here. And Ada May Weeks, Mae Murray, Florence Walton—they and a host of other famous dancers first pirouetted in the Opera Ballet School.

It is a curiously thrilling place, the School. The atmosphere of it reaches out to you as you come out of the elevator, high up in the flies. There is here a matter-of-fact acceptance of talent, as well as a painstaking determination to find and develop it. Equally present is sense of mental and physical freedom that one feels among people who express themselves by dancing.

The day we went there, a small class of six little girls—the youngest (in a little pink ballet dress) seven years old and the oldest not more than thirteen or fourteen—was working at the bars under the direction of the Ballet-Instructor, Miss Margaret Curtis. Miss Curtis is herself a graduate of the School, and became Ballet-Instructor sixteen years ago, when Madame De Hoven resigned and named her as successor. To see a solidly healthy ten-year-old execute an entrechat, or spin the length of the room on her toes with the lightness of a leaf and the technical precision of many dancers twice her age, makes you realize Miss Curtis' gift. Even the gay little seven-year-old knew instantly the meaning of



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such mysterious words as "arabesques," "attitude four," "pliez," and "fifth position."

We were especially interested to learn that the Ballet School now has a new class for business women, two evenings a week from six to seven. You can bend, stretch, work at the bars, and actually attain some basic knowledge of ballet in as few as twelve lessons—and the tuition is astonishingly low. If you need exercise and don't like swimming pools or city walking, we can think of nothing more stimulating than a course in ballet.



• The Ambassador Hotel did a canny thing when it presented its Trianon Room to the night-life of New York. It manages, largely through the taste of Maurice

Fatio, who designed it, to be gay and "lifting" and still keep the general feeling of restraint and dignity inherent to the hotel itself. The *décor* is delicate, French, dainty, with a great deal of white. The lights, thank Heaven, are good to the female face. Most of the women we saw there the other night looked beautiful. Maybe they were anyway, but lights can do an awful lot. (We are always amazed at the number of night-spots in this city equipped with yellow lights. Nothing is so annihilating to make-up.) Vincent Lopez is at the Trianon, which means the smoothest, lushest music you can sway a hip to. And Ramon and Renita dance.

But all this—if you're as gluttonous as we are—is secondary to the food, which is really superb; *personal*, savoury, original.

Return of the Jooss



• Few people who saw it have forgotten the electrifying dance of "The Green Table" that the Jooss Ballet performed on their first visit to New York two years ago. Through sheer pantomime, through the satire of motion, it became as vicious and eloquent a diatribe against the forces of war as one could see.

There were other ballets, too, utterly charming and without message. The Jooss dancers proved themselves original, versatile, fascinating.

They'll be here again early in January, before going on tour in the States; bringing with them a new satiric ballet that they gave in London, "The Mirror," and three other ballets we haven't yet seen over here: "Johann Strauss, Tonight!," "Ballade," and a full-length work called "The Prodigal Son."

French exhibition

• If you haven't gotten to the exhibition of French artists at the Metropolitan Museum of Art, you can just make it if you pick up your skirts and run. It closes on the fifth of January, and it's worth the sprint. You'll see examples of the work of the best French painters and sculptors of the past two centuries—not too many of them and chosen with such wisdom that you will realize with sudden clarity a whole period in Art. You'll recognize things like Houdon's famous bust of Voltaire, and some of Fragonard's most characteristic work. You will also see one of our favourite portraits—François Boucher's Young Woman with Muff. "FLANEUSE"

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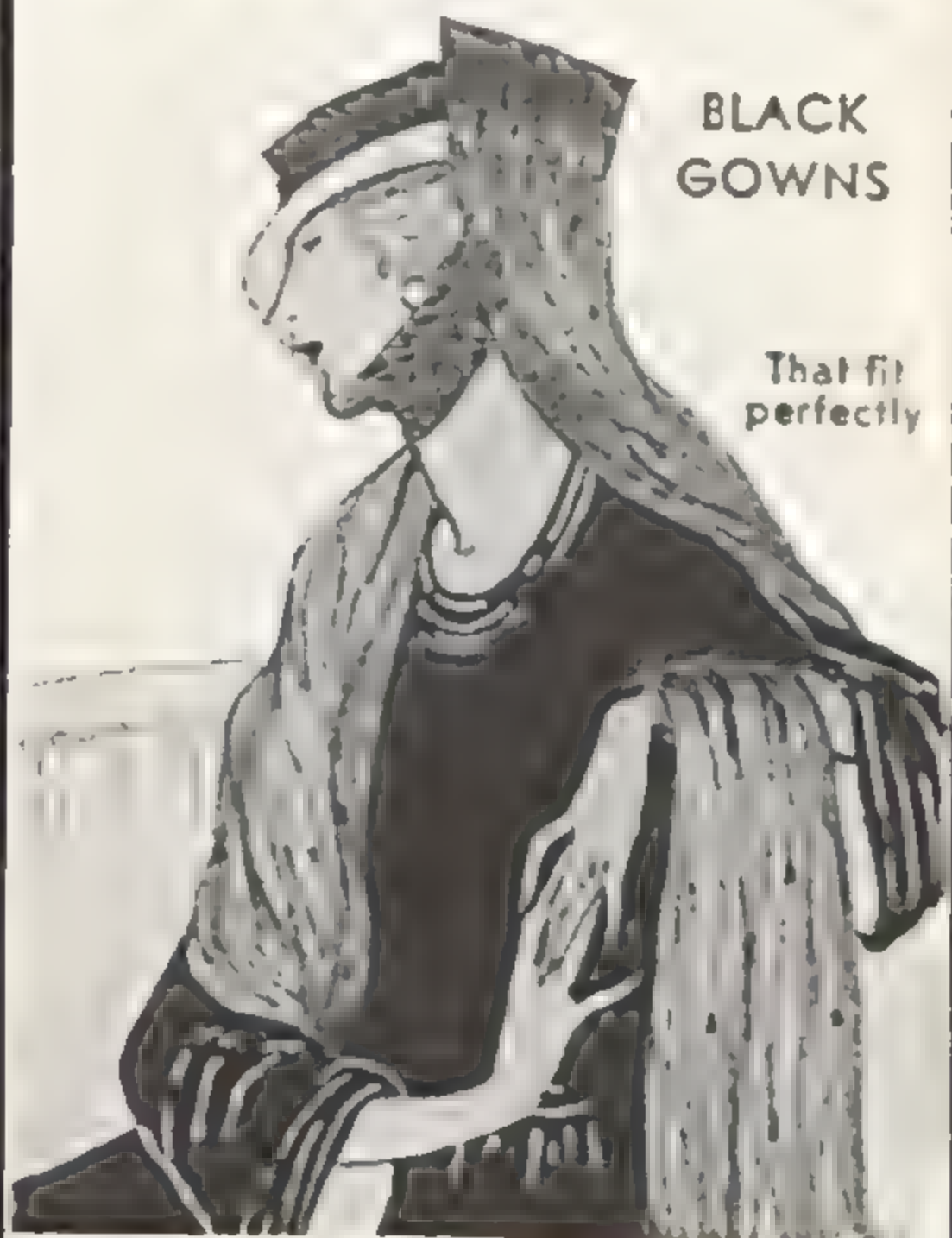
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VOGUE

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STEICHEN CAUGHT HER REACHING FOR THE BALL WITH HER JAI ALAI "BASKET"—THIS GIRL ON THE COVER. HER SUIT IS OF TURQUOISE-BLUE LASTEX, SMOOTH, VERY BRIEF, WITH A HALTER NECK. BERGDORF GOODMAN HAS IT. ON HER UPLIFTED FACE IS THE NEW PRIMROSE HOUSE SUNBURN MAKE-UP, NOTEWORTHY FOR ITS MOIST LOOK. THE JAI ALAI SET—VERY BASQUE—IS FROM ABERCROMBIE AND FITCH

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THERE ARE THREE VOGUES, AMERICAN, FRENCH, AND BRITISH
 ELIZABETH W. PENROSE-EDITOR OF BRITISH VOGUE-MICHEL DE BRUNHOFF-EDITOR OF FRENCH VOGUE
 EDNA WOOLMAN CHASE-EDITOR-IN-CHIEF OF THE THREE VOGUES



FLEURS DE ROCAILLE
PARFUM DE CARON PARIS

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HORST.

VOGUE'S-EYE VIEW OF THE MODE

Overture. The house darkens. The conductor lifts his stick, the whispers tail off. The golden ambiance of the footlights touches the bottom of the heavy gold Metropolitan curtain; glances upwards to the first tier boxes, picking out jewels, the shiver of satin, the intently tilted chins of shadowy women. It betrays the male by singling out his whiteness of waistcoat and tie and shirt. Then music fills the warm dusk. The curtain opens.

Everywhere else in town the women are dressing down. They go to night-clubs and restaurants and parties in dinner-suits, they aim for sleekness and self-containedness. But at the opera, nothing is too splendid for them—or for you. There you can overdress to your heart's content: wear brilliant, glittering clothes, look like a fire-bird with a crest of feathers or flowers. You can bare your shoulders the better to show your star sapphires or rubies or aquamarines. For opera—including its audience—is nothing if it is not grand.



TAILOR-MATES

Anthony Eden, Fred Astaire, Milton Holden, and The Duke of Sutherland. Anthony J. Drexel Biddle and The Earl of Westmorland. Suggest to them that they have anything so terrifying as an influence on women's fashions, and they would blush uneasily. But these gentlemen have something in common that women not only notice but covet: style. Easy indifferent tailored style.

They have their wardrobes down to a system—a series of classics flawlessly suited to their days. And this, too, is desirable to a modern woman, whose busy life grows more and more comparable to a man's. So desirable that she turns copy-cat and steals ideas from men's clothes for herself. All this has nothing to do with Marlene Dietrich and pants, but with practical and tailored fashions for daylight and dark.

So the roto-photos of Mr. Eden send us to the shops looking for Marie-Alphonsine's black Homburg and a velvet-collared Chesterfield. Mr. Astaire's linen turns a young woman's fancy to thoughts of clean white evening blouses and dinner-suits. Mr. Holden's chalk stripes on the way to the Turf and Field make us eager for a new town suit.

The shops feel this trend, and the places with a fondness for "Classics" and good tailored clothes, like Best, say "We've always believed in them." For clothes like these, neat suits, double-breasted coats, casual jackets, are as timeless as The Duke of Kent's checks, and as practical as a Burberry. They will be the old settlers in your closet. Whether you are rich or poor, these classics are a sound basis for your wardrobe.

Dinner-suits are the newest, the smartest, steal from men. They may be as extravagantly chic as Creed's black broadcloth one, with a bolero and magnificently cut lapels, or as simple and tidy and fresh as the crisp white linen for warm gulf-stream breezes, at the left. But a dinner-suit you must have, and how did you live without it before? It slips into your wardrobe as irreplaceably as a man's dinner-jacket. It fills such a long-felt need that we venture to say that it will never again be completely "out." It should survive in one form or another just as daytime tailor-mades flourish year in and year out.

For many women "live" in suits. Paris has produced a marvellous new version: Lanvin's "Amazon," true to the current trend in men's tailoring with its longer jacket, hard-finish woollen, and "soft-front" coat. And not content with stealing from military uniforms and mufti this season, the designers have turned to chauffeurs' (Continued on page 92)

ROSE VALOIS (BENDEL)





- He can't do without a striped blue wool suit. Neither can she. For chalk stripes on blue are always good. Her Creed suit and new short cocoa wool coat are at Bonwit Teller and Martha Weathered. Wetzel made his
- The blue wool suit opposite apes a chauffeur's; Jay-Thorpe
- Another loan from a man—the double-breasted coat opposite, of beige-and-brown tweed. Go to Best or Marshall Field for hers, Wetzel for his



BALI



PETER WHYTE



FREDERICK SIMPSON, NESMITH

GO soon to this blessed isle. Travellers returning from world cruises have bruited its beauty far and wide, luring more travellers. The name Bali is no news to you any more: surely your best friend has been there, has urgently pinned you down to listen to songs of its perfect-breasted girls, of opalescent rice-fields, of the gold-encrusted spirals of the dance and small powder-white faces. Go soon—before civilized hordes have made the women cover themselves in shame, before Jean Harlow has become the island idol, and the radio drowns out the weird, exalted music of Balinese mourners. Hurry, traveller!



- It's a man-made world—for women. Lanvin stole a gentleman's riding-coat for the broadcloth dinner-suit with a pleated satin shirt (Saks-Fifth Avenue)
- Marcel Rochas crocheted a silk bolero and a cummerbund like those of a caballero. Crêpe dress



- More from the men: A smoking-jacket of felt, in pink—trust Schiaparelli!—with pearl-beaded pockets, over a crêpe dress (Hattie Carnegie; I. Magnin)
- Schiaparelli's blatantly masculine felt jacket, with rolled edges, over a crêpe sheath (Bonwit Teller)





WHITE

Contrary to the evidence on these two pages, we are not crazy. Merely thorough. We wanted to show you the very best white clothes we could find for the South. We wanted a completely *white* picture to make our point. So we said, "What is the *whitest* thing in town?" Why, it's that beautiful horse in "Jumbo," that gleaming white satin beast that rears and claps its hoofs in self-praise. So we got "Doheos" into Steichen's studio. The first thing this equine Adonis did was to nibble the dresses. Next, he started to eat the jewels. Altogether, the sitting was quite dramatic.

The first gown opposite is made out of a brand-new fabric—slightly lacquered gauze jersey, thin as the sheerest stockings, but crisp. Wings float from its high neck.

Miss Gwili André, centre, wears an all-white linen beach costume: straight pants, brassière, fitted knee-length coat. Her big straw hat is almost crownless.

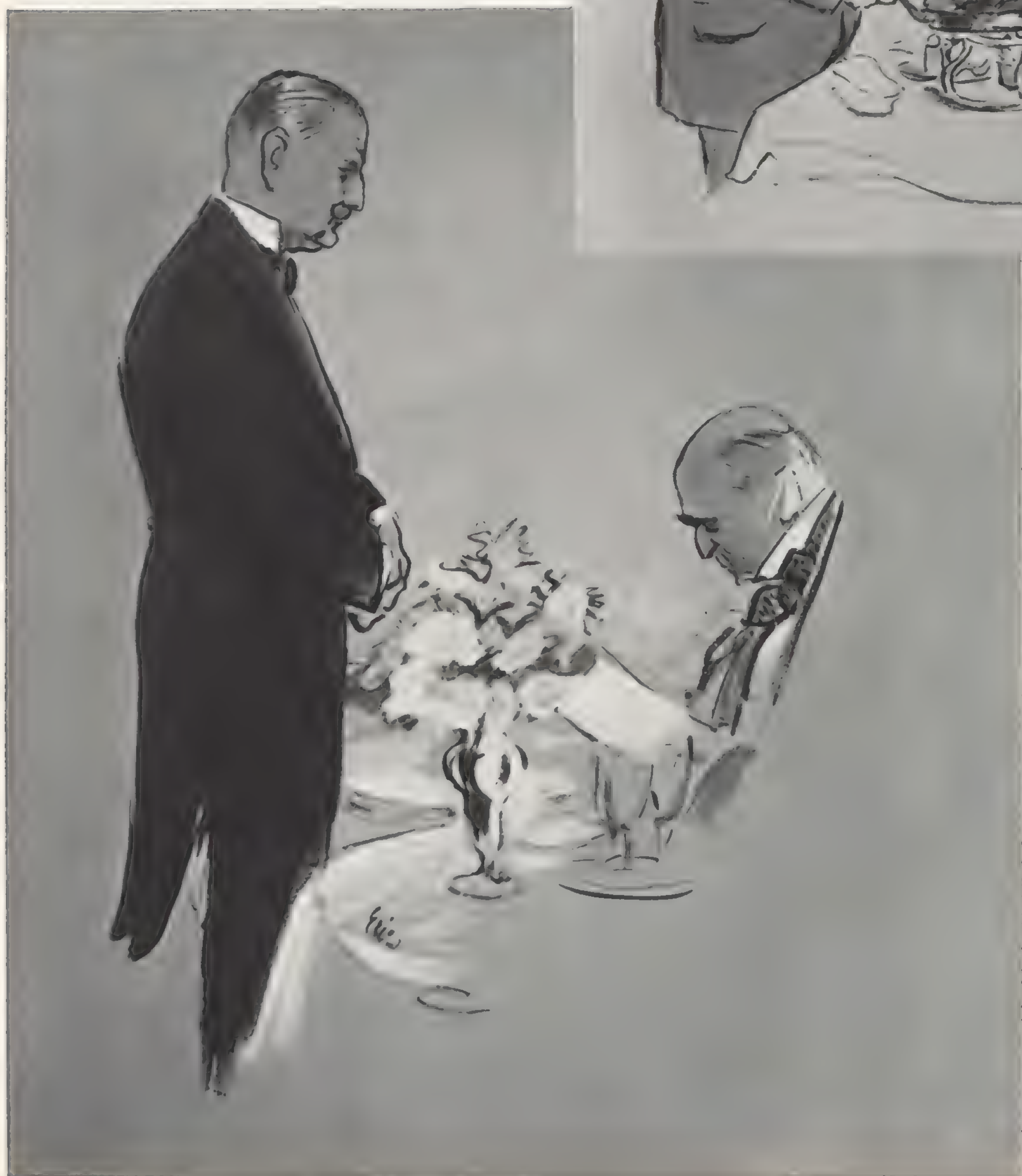
Sunburst pleats—fashion's latest love—stream down this white chiffon gown with a winged scarf. All three models from Bergdorf Goodman. Jewels from Udall and Ballou. Hair-ornaments from Saks-Fifth Avenue

MAÎTRES D'HÔTEL

PILLARS OF PARIS



PAUL AND BRUNET, AT FOUQUET'S



OLIVIER, OF THE RITZ, AND A FAMILIAR GOURMET, MR. BERRY WALL



PIERRE, OF À LA FONTAINE GAILLON



ALBERT, OF MAXIM'S

TO have a famous maître d'hôtel greet you respectfully by your surname, to greet him in turn familiarly as Olivier, Albert, Pierre, or Paul, is a strong tonic to your ego. For, in his own *mise en scène*, a maître d'hôtel is a person of importance; he is a diplomat, a big executive, a master waiter, a culinary and wine expert, and a psychologist. However, to know that this same maître d'hôtel's favourite movie star is Jean Harlow, that his favourite dish is blood sausage, and that under his immaculate shirt-front beats a huntsman's heart, only makes him embarrassingly human and robs him of his rôle. To you as a guest, a maître d'hôtel has no private life; he is the pulse of his restaurant and does not exist apart from it.

It would be indiscreet, to say the least, to ask Olivier of the Ritz if he has a family, for, as far as you are concerned, he has not left the Ritz dining-room for the last thirty-seven years. He has never failed to greet you

at lunch, tea, or dinner, and his face is as much a part of the room as the mirror and the gilt chairs. Anyway, one does not take liberties with Olivier and inquire into his private life.

Olivier is the doyen of maîtres d'hôtel; he is legend, he has been characterized in books and plays—he is a personage of his age—an age that is quickly passing. He himself says with sadness that every year the list of his old clients diminishes; those who are left are marked by changed fortunes, changed positions. The long list of royalty that he served hardly exists as such any more. The new generation of Ritz guests gives small gay dinner-parties in the main dining-room—and disputes the price with Olivier beforehand. Not because they can't afford more, but because it is an age of bargaining. They want *plats du jour* at lunch so that they aren't kept waiting, and they want to lunch or dine with all the semblance of luxury, but (Continued on page 80b)



PINK SEA-SHELLS CHEZ SCHIAPARELLI



CAVIAR IN MOTHER-OF-PEARL SHELLS AT MADAME HESBELL-JOS IN PARIS

SCHALL, PARIS



DISHING IT UP

We have a passionate interest in parties. We adore hearing what makes houses and hostesses successful. We collect entertaining lore the way some people collect old silver—collect it, but pass it on. Something that gladdens our heart unreasonably is that the Prince of Wales is one of the best hosts in London. He never asks more than ten or twelve people for cocktails, so that he himself can see that his guests are taken care of. The walls in the three drawing-rooms in his suite in York House are painted a lovely green, the lighting is the most becoming in London, the flowers the most lavish, with white predominating, and fires burn everywhere.

At the Prince's parties, his red-coated footmen never stop passing hot canapés in silver hot-water dishes—hot biscuits with cod's roe, shrimp, potted devilled ham, and tidbits on toothpicks. These hot-water dishes, incidentally, abound at antique shops and are being reproduced by modern silversmiths.

Week-end entertaining seems to achieve its most finished aspects in the great houses of America. At Mrs. Edward T. Stotesbury's, in Philadelphia, you are presented not only with a schedule of all that will go on while you are there, but also you fill out a questionnaire—what time will you want a motor; when and where do you want your breakfast? On the bedside tables in the beautiful bedrooms in this house, you find everything ever invented for inducing comfortable sleep—black shields for your eyes, Linden tea in a thermos, biscuits, sandwiches, ice and whisky, English and French novels.



At "El Mirasol," the Stotesbury place in Palm Beach, when buffet lunch is served in the loggia, the tables are marked with flags floating the legends—"cold," "hot," "drinks," "desserts," so you can't go wrong in your food. And another charming idea is Mrs. Stotesbury's little book in which is recorded alphabetically the favourite dishes of favourite guests, so the dish can reappear even if years elapse between visits.

If you are a guest at Mrs. W. Wallace Lanahan's, deep in the Maryland hunting-country, you never forget the inspired details of her ménage. While you are dressing for dinner, there appear at your door steaming cups of clear, strong soup. And no matter at what hour of the night you come home, (Continued on page 80)



Piqué purple as an Easter-egg
for a jacketed evening dress with
a bib and a blob of violets. Rose
Amado; Martha Weathered



Brace of lusty plaid cotton
kerchiefs - one for your head,
one round your neck
Hattie Camegie; 2 Magnin

Left: Tweed coat, slim to the waist,
ballooned out above, Mrs Franklin
Super tailored linen shirt stuffed in
to super linen pants; Saks - Fifth
Avenue

Sentimental blue suede felt,
ninety percent brim swagged
with grosgrain; Bendel



Grasström



ZASU PITTS - HERSELF

HORST

FAIR WEATHER FURS

Emotional Southern moon or not, tropical evenings are cool enough to make you want to slip furs over your shoulders. . . . White furs, perhaps, like lamb caracal, deserving of its newly won distinction. . . . Or white fox, so unexpectedly smart that it seems a brand-new fur. . . . Or the startling glow of red fox. . . . Or a cape of sables, sleek as satin from throat to waist. At the right, you see an example of the heights to which caracal can rise in Paquin's cape imported by Jaeckel. The shoulders fit like the shoulders of a coat; moss-green suède borders the front and lines the collar. The length is exactly right. Underneath it is a white wool dinner-suit with a tight-fitting jacket that buttons up to the chin. This is also designed by Paquin for cool Southern night-winds.



POTIER, PARIS

PAQUIN CAPE (JAECKEL)

South of the Mason-Dixon line, you're going to be surprised at the renewed chic of red fox. There's a cape of it at Bergdorf Goodman that is made of five strips of fox, horizontally worked, to swathe yourself in. . . . And there's a white fox cape at Jay-Thorpe, the skins used horizontally, that envelops you like warm snow. . . . For the shorter furs, there are little jackets of white caracal, boxy and squared off at the waist . . . capes like Paquin's . . . all from Jaeckel's. And for real excitement, the thigh-length cape of Bombay lamb—that flat black-and-white fur that looks as though you'd spilt ink over it—with a great frog-fastening on the chest. Or you can have a flared three-quarter length coat of Bombay lamb. Both are at Revillon's.

Capes, capes, and more capes. One of the unforgettable ones is at Gunther's: silky dark sables, worked vertically from throat to well below the waist. Saks-Fifth Avenue has another sable beauty; but, if you don't run to sables, Saks has capes of beautifully matched baum-marten that will give you very nearly the same sensation of splendour. . . . Finally, there is ermine. . . . Long ermine capes have draped collars that you can pull over your head to make a hood. Shorter capes have the tiniest of collars: a little stand-up box-pleated ruffle or a tiny roll of fur like a rope around your innocent throat. These are to be found at Bergdorf Goodman.

• This may not be the ZaSu Pitts you know, on the opposite page—what with her fluttering, helpless digits hid in a muff—but it happens to be her real self, distinguished and charming in a medium-blue slipper satin gown, jacketed and mink-collared; Lord and Taylor. Coiffure by Antoine-Saks-Fifth Avenue



Up with collars. Up and up—until your head is framed like a flower. On Lanvin's slim crêpe dress, a petal collar rises to dizzy heights, and panels float down the back



Your head half vanishes under this huge collar with a bow. It's Vionnet's velvet bolero, over a crêpe gown—red-buttoned from throat to hem. Dress imported by Milgrim



VOGUE'S SPOT-LIGHT

Something has happened to opera. Women no longer speak of it as an assemblage of fat warblers in breastplates. Husbands no longer raise their eyes in hopeless contemplation of a dozing night in the back of the box. Aesthetes, even if they think it, mutter less about opera being a grotesquely bastard form of art. Opera, in fact, has become fashionable.

Perhaps Salzburg started it. Americans went and were enchanted by what they heard and saw in the Mozart operas, in "Rosenkavalier," in "Tristan und Isolde." Here were skill, beauty, entertainment without any stuffed-shirt pretensions. Opera was "easy to take" in Salzburg.

In this enchanted Austrian town on the silver river, opera was gay and inevitable and passionate. Americans, so fearful at home of the exalted aura of grand opera, grew less and less afraid. They forgot to laugh at preposterous little tenors because the tenors were neither little nor preposterous. They forgot to look for the usual flapping skies and shuddering rocks because there were none. They merely enjoyed the brilliance of the human voice hung like a blazing jewel on the necessary links of story, emotion, artifice. And, gregarious as they are, no little part of their enjoyment was due to the confirmatory presence of many of the most distinguished and fashionable people in all of Europe.

The return of grand opera to fashion is one of the phenomena of this winter. Twenty years ago, you could do no swankier thing than go to the Metropolitan Opera House. Then followed seasons, more markedly as they passed, when opera mysteriously lost its "cachet." The elderly and middle-aged rich continued to hold down their boxes, in more ways than one; and sanguine Italians still hung in clusters from the balconies. But the young fashionables—the people whose hats make history—kept away. Now they are coming again: not only to the Metropolitan, but to opera in Philadelphia and in Cleveland, where the Symphony is again producing a brilliant opera repertoire (the picture above is of Rychtark's ingenious set for their "Barber of Seville"). (Continued on page 88)

BY MARYA MANNES



ROSA PONSELLE, MAGNIFICENTLY COSTUMED BY VALENTINA FOR HER "CARMEN" DÉBUT AT THE METROPOLITAN



CALIFORNIA NATURALS



MARTHA WEATHERED; RANSOHOFFS



ABERCROMBIE AND FITCH; J. W. ROBINSON • LORD AND TAYLOR; J. W. ROBINSON

- Pretty exultant over California's perpetual sunshine, a girl above in a red, black, and white printed suit of Sanforized cotton. Its jacket, aloft in her hand, is lined with terry cloth
- Left, a Bedouin cape of white terry cloth, which is nice to spread on the beach and lie on; and, alongside, Jantzen's white knitted swimming suit laced up the front in bright blue
- Under the staggering flora of Palm Springs, opposite, one visitor in a grey linen dress belted and buttoned in dark green; Saks-Fifth Avenue. And her companion in a two-piece belted model of fringed pink silk crêpe; from I. Magnin and Neiman-Marcus



CHANEL (SALON MODERNE, SAKS-FIFTH AVENUE)

NETWORK

Net: effervescent as spindrift, black, illusive. Left, Chanel brings it to earth by weighting it with a tangle of black ciré satin flowers. Below the slender hip-line, fulness spreads to wing out after you when you dance

Mainbocher's Pierrette cape (opposite), its layer upon layer of black net punctuated by ciré satin disks, films a black crêpe sheath, caught at the waist with a shock of flowers. All jewels from Mauboussin



LANDSHOFF, PARIS

MAINBOCHER (IMPORTED BY BENDEL)



NELSON

LILLY DACHÉ



JOHN-FREDERICS

FLORENCE REICHMAN

ANTI-GLARE

- The big picture opposite: an easy, casual hat, cool as a water-ice. A comfortable slouch toyo to pull over your eyes. Crown folded over like an envelope flap. Flat gros-grain bow. Nat Lewis' pleated white kid bag
- Below, from left to right: First, a white toyo fluted in back like a pie tin, and shooting forward over your eyes. Bound and tied at the nape of your neck with velvet baby ribbon. Kislav's hand-sewn white doeskin gloves; Best
- The next two pictures are of open-top bonnets, made of starched batiste. One ties with grosgrain, and the other hooks up the back. Cable-stitch sweater from John Wanamaker
- Fourth, the pastel felt you can't do without, with a generous front brim and a couple of forthright quills
- Last, one big hat for your silks and prints, but very plain: a black baku cart-wheel with a few white feather leaves tossed onto the brim. The white crêpe dress has a navy-blue and white print yoke; from Sada Sacks
- Finally, to the right, that ubiquitous beret, done up in freshly starched waistcoat piqué—nothing but a double disk anchored by a band of the same piqué. The linen dress is cut like a man's shirt (just before he struggles into a stiff collar), stud and all. Abercrombie and Fitch have it



FANNY AND HILDA



JOHN-FREDERICS

HOWARD HODGE

HOWARD HODGE



HORST

MAGGY ROUFF'S SHEATH OF PALE CYCLAMEN CRÊPE, IMPORTED BY JAY-THORPE. TIFFANY JEWELS

MY COOK IS THREE MEXICANS

We thought, our first winter in Mexico, that one cook for two people was enough. Her name was Luz, like the Luz y Fuerza, the electric-light company. But she was unhappy. She cluttered up the patio with bamboo bird-cages full of little brown birds. They were unhappy, too, and refused to sing. Luz slammed the mano down on the stone metate, her all-purpose pounding-table, and listlessly brought home withered greens, telling me fresh ones were not to be had.

My Mexican friend reassured me. Luz must be all right, because she came from the same *campesino* family that had supplied cooks to her grandmother, her mother, and herself, since the days of the Emperor Maximilian. Two cooks, she told me, would put themselves better. One cook could grind the corn, nuts, chillies, and chocolate for the turkey, while the other scrubbed with that horrible cactus fibre, *estropajo*, that becomes a perpetual garnish in Mexico.

That very day, my friend sent me Guadalupe. In only one thing did the señora's predictions prove correct. The two were happy together. Nobody could deny that. They chattered all day like static during an electric storm. When they made five times as many tortillas as the household could possibly use in a day, both Luz and Lupe presented masks of childlike innocence. At last, one evening, I admitted defeat. A house in Mexico I could not keep. I called up my friend and told her I would return Lupe on the morrow, and Luz could go to the Asociación Cristiana Femenina.

"But why don't you first try three?" argued the señora, who is endowed with the desperate optimism of her country. "They eat so little, only black beans, pink rice, and tortillas. The Umpdikes are leaving for London." (I don't think you could blame them for that.) "One of their *criadas*. . . ." she suggested. "You'll be surprised."

I was. The next day, she sent us Concepción, who is called Concha. The coming of a third worked a miracle in my kitchen. The number seems to allow that special division of duties that is traditional in the Mexican kitchen. No one appears to have more talent than the other. I can scarcely tell them apart, with their glossy black braids woven with cerise-pink ribbon, their blue-embroidered *poblana* blouses, and ruffled red calico skirts, from which their little bare brown feet peek out. Too many cooks can't spoil a Mexican broth. It takes three to make one properly, one to bargain for things at the market, one to prepare the ingredients, and one to cook them.

The Mexican custom is to subsist, through a long and arduous morning, on one sweet bun and some vile black coffee extract poured into boiling milk. Why this is necessary, when the finest coffee in the world can be found on the bush just (Continued on page 85)

BY MARION LAY



THE THREE MEXICANS SCULPTURED FOR VOGUE BY HIDALGO



RENA ROSENTHAL

ENTERTAINING NEWS

- Above, a pearwood table with a brass tray, flanked by pearwood and satin chairs. Tommi Parzinger designed them; also the coffee set. Cordial set of crystal and milk-glass
- An end-table that turns into a bar, right centre. It locks and stores sixteen glasses, mixer, and bottles
- Mirror rims the backgammon-board, right, which rests on a lyre-shaped table of chromium and crystal. Chairs tufted with red satin
- Lift off the mirror top of the table, opposite page, and you have a felt bridge top with sunken ash-trays. Slip racks on the legs for glasses



CAROLE STUPELL



JAMES PENDLETON

MARTINUS ANDERSEN



SOME LIKE IT HOT

BY COUNTESS deFORCEVILLE

It's the mercury that changes the look of celery. Once Alaska begins to stalk the streets, that estimable pale vegetable, along with stuffed tomatoes, fresh greens, thin soup in thin plates, and even the isolated lamb-chop, begins to lose caste. One's appetite in winter, when the air is brisk and there is such a contrast in the temperatures, is active and eager. It calls for honest food; vegetables with body—not fiber; meats that one can sink the teeth into; spices that heat the blood. To my mind, winter dishes should have a good firm stroke—the teaser or taster is inadequate—and the cellar should be restocked with plenty of good red wine.

No meal can have style that can be served indiscriminately any day of the year. Also, no matter how exciting a menu, it loses its chic if you are faced with it four times a week. As in clothes, bravery and courage are rewarded. There are some simple tricks that can tone up the winter menu no end. To make dishes winter and not summer, it is good to take cognizance of fires and all they stand for—to move some of the country dishes into the city, to introduce some good foreign dishes from Northern countries, and to bring into the schedule more meals.

The country is a fine opportunity for the hostess to use her imagination—to get off the beaten path and to match the thrill of conquering a snowy hillside with a dish that is worthy of it. The guest will never forget. Country style has style—especially in the country. Local products, foods that have not suffered from long carting or waiting, have a zest in themselves. Fresh flavours are to be cherished. Food should not be delicate or parsimonious. There should be an air of plenty about the dishes, and, on account of irregular hours, the kitchen should be ready to serve something at almost any time of the day or night.

The English custom of serving tea when you awake in the morning counterbalances, for almost every one, the worst moment of the day. Try to arrange for breakfast to be served in front of the fireplace—a roaring fire—and have a choice of several breakfast dishes. If you will consult your guests the night before, some of them will probably be susceptible to hot chocolate—made the Spanish way and whipped to a smooth froth. It is delicious with hot breads. An *omelette savoyarde* is the hearty and peasant version of either the poached or the three-minute egg school. Another good dish for breakfast is *crêpes à la Lorraine*, eggs with cheese and cream. (The recipes for these appear later in this article.) Both are nourishing and are not meat dishes, which is an advantage, considering that the sportsmen will see that the rest of the meals are laden with meat.

At eleven o'clock—hot consommé is a cheering idea. If the weather has been bitter—add curry. If any one has found the struggle with Nature too much for his city constitution, an egg dropped raw into the bouillon is strengthening.

Any kind of thick soup (pea soup or potato soup cooked with the bone of a ham or salt pork) can be served for luncheon or dinner. Let it have a rustic attitude—not too carefully strained. It should be served in deep bowls or covered earthenware containers so the heat is held. Dishes should look hardy like sports clothes—not refined. Nothing has less style than a city dress in the country.

In every nation of the world, there is an elemental dish of boiled beef and vegetables, basically the same, but with a dash of the (Continued on page 89)



JAMES PENDLETON

PRINTS AND PASTELS



Toreador bolero and
dress of mist-rose
Rodier fabric;
Sada Sacks,
Martha Weathered,
Neiman Marcus.
Howard Hodge hat.



Miami Races-
white matelassé
suit; gay print
House; B. Weinstein.
Burdine's.
Rilla Marie hat



Mexican motif-
pottery brown and
tan printed linen
on taffy coloured
sheer wool;
Town and Travel Wear

Brown grosgrain
sombbrero; La
Mode chez Tappé



Breeze over Bermuda—
sky-blue Angora dress
and jacket,
Miss Carroll



First print—olive-
green silk, squared
in black and yellow;
Jane Engel



Black-and-white-
in printed silk;
Carolyn Modes
(Arnold Constable)

White toya hat
that swoops to shade;
Rilla Marie



Pleats-
and field-
flowers on
silk crêpe;
Rose Amado,
Burdine's
Hat; Howard Hodge

TO BE WORN WITH WIT

- Pile it on—the fantasy, the fun. Top your distinguished head with all manner of flora and feathers, tweaks and twists of velvet or lamé. People will ogle you, but people will love you for it
- Orchids on your head? Rose Valois (left, below) tacks velvet ones—a whole handful—on a roll of emerald-green velvet that almost vanishes behind a high roll of curls. Boucheron's jewels contribute more sparkle
- Peony-laden grandmother's bonnet (second, below). Agnès made this, cutting the peonies out of brilliant velvet, the bonnet out of blue felt, and the chin streamers out of wide satin. Again, Boucheron jewels
- Sail-flying turban (lower left, opposite). Agnès hoists a careening loop of lamé on the prow of this lamé turban, which you circle with your curls
- Dante's beret (right). Talbot's new cap of orange-red velvet. Sheer poetry in the way it falls back and down to the shoulders. Over the forehead, an unusually coarse mesh veil. Against the sheen of Jodelle's dress, jewels from Van Cleef and Arpels. All these new coiffures are by Guillaume of Émile, Paris



ROSE VALOIS (JAY-THORPE)

AGNÈS (SAKS-FIFTH AVENUE)



TALBOT (BERGDORF GOODMAN)

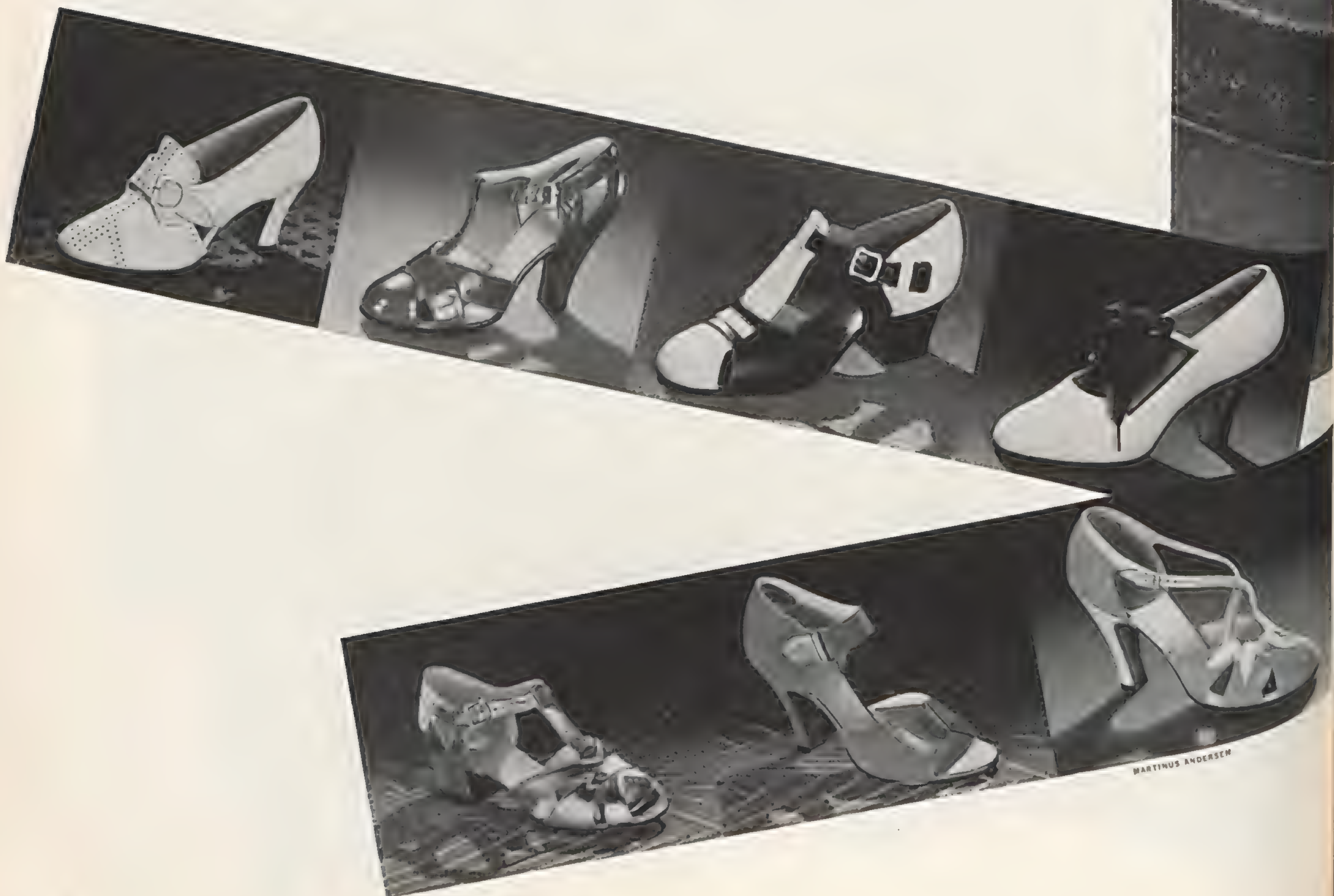


LANDSHOFF, PARIS

AGNÈS (BENDEL)

- Directly below, from left to right: white pigskin, peppered with perforations, buckled over the instep; Winkelman
- Patent leather sandal, shiny-red as a fire-chief's car and a brand-new idea this season with your cotton and linen evening dresses; from Shoecraft
- Perennial love—brown calf and white bucko in a runabout sandal with toe and heel snubbed square; J. and J. Slater
- Beige suède and brown calf (watch two-leather—two-colour unions) for a high-climbing Oxford; Lord and Taylor
- Lower row, left to right: thongs and bands of gold kid build this modern Penelope's evening sandal; from I. Miller
- Next, a minimum of green doeskin, gold-kid trimmed, goes into Delman's tremendously chic sandal; Saks-Fifth Avenue
- Doeskin again, dyed a delectable blue and pink, for a sandal that's cut to give you Cinderella feet. Milgrim has this model

- In the large photograph opposite, left to right: Premier's brown calf and white buckskin Oxford, squared at both ends
- Next, an Arnold Authentic jodhpur Oxford of white buckskin; from Best
- Orange doeskin and white kid sandal, flat on the floor from stem to stern; Bendel
- A suède and patent leather sandal for spectator sports; from Saks-Fifth Avenue
- Leather with linen—as good as it's new. Last: one-eyelet Oxford, of natural linen and brown calfskin; Bergdorf Goodman
- At the lower left, opposite: a smitch of flowered chintz, in red, blue, and white, for an almost completely revealing sandal that dances with cotton frocks; Bonwit Teller
- New version of the four-eyelet Oxford: this one stops short of the ankles. White buck and blue lizard; Frank Brothers
- Palter de Liso's white patent leather sandal, non-existent at toe and heel, and stitched in black; from Bonwit Teller



MARTINUS ANDERSEN



RENIE LOWSE

FIFTEEN FEET OF FLORIDA



- Enter eye-compelling bodices. Francevramant slings a pannier round the neck of a black satin dress and fills it brimful with pink roses; John Wanamaker
- Patou's black crêpe dinner-dress, right, with a corselet belt cinched in over the diaphragm and gracile folds released into the bodice and cape sleeves



- More bodices that rivet your glances—all bent on dramatizing the bosom. Lelong's purple crêpe dress, left, wrapped in folds across the chest, ending in a fine flourish of flowing scarf; from Salon Moderne, Saks-Fifth Avenue
- And Lelong's violet sheer crêpe, shirred strategically; Bergdorf Goodman



STEICHEN

STAND UP FOR YOURSELF

Don't gaze with regretful envy at the figure on the opposite page. You wouldn't be regretful if you weren't so abject. Stand up for yourself! That's what she's done—she couldn't take a pose like that unless she knew how to stand.

Watch the average smart woman come into a room. She wears a superbly cut dinner-suit, her hair rolls in a halo around her face, her jewels are superb, and yet—her entrance is *not* an event. If you were keen on analysis, you'd know why. She has no carriage. There is no lift to her chin, no pride to her back, no grace to her stride. She stands half-heartedly and walks with apology.

This is sad. But it is, heaven be praised, something her best friends *can* tell her—or you. The era of sloppiness is over. Slang and slouching die with it. The day of the “queenly” woman is coming back. It must, for how else can these splendid long lines and noble fabrics be worn?

No one *has* to stand badly. It's sheer stupidity or lack of energy that makes a woman slouch or slump, that lets a roll develop around her waist or thickness settle down in the rear. Perhaps—to give benefit of the doubt—it's a lack of knowing exactly what to do to correct these things. (Continued on page 78)





- You're staking yourself to a cruise. The ticket is in your pocket—but not much else, you discover. Well, here are clothes that won't strain finances—yet ornament any deck
- Left, a dress to dance anywhere in. Chiffon, a shirred and pleated skirt that comes out of a bag as nicely as it went in. White, black, or jewel colours. Lord and Taylor; \$60
- Right, a cool treasure. A two-piece dress of imported linen, with a contrasting embroidered design. Saks-Fifth Avenue; \$30
- Opposite page, a tailored linen suit you'll practically live in. Natural jacket with hemlock-green skirt and Everfast linen blouse, or other new combinations. Altman; \$25
- Knife-pleated to the hem is the skirt of the white acetate crêpe dress. With it go a jacket, belt, and tie of Dubonnet, navy-blue, or brown silk, white-dotted. Best; \$40
- Don't go South without a culotte-and-shirt ensemble. The one opposite is of zephyr-knit jersey and has a white felt belt. In navy-blue or Dubonnet. Lord and Taylor; \$15
- Fourth on the opposite page, the unbeatable shirt-waist dress of washable silk crêpe, with pearl buttons. Initial it, and you have something superb. In white, pastels, or dark colours. Bonwit Teller; \$18.50
- Designed expressly for Vogue, the four-pocket box-coat and welt-pleated skirt, at the far right, are of Chatham tweed, two-colour or monotone. From De Pinna. The silk crêpe-lined coat is \$40; the skirt, \$10.75



vogue's finds of the fortnight



PAGE 16J LISTS OTHER SHOPS THAT HAVE THESE MODELS



NELSON

Model your life on these





Designs for dressmaking

- The two charming ladies snapped above, opposite, have a clothes problem. (What charming lady hasn't?) But they are not one bit ruffled; they know that we live to solve their problems. They—and you—have only to choose the fabrics, decide on the designs—depend upon Vogue—, and go ahead!
- Ensemble No. 7237 consists of a one-piece frock and fitted jacket. The skirt is gored. Designed for sizes 14 to 42
- Suit and Blouse No. S-3859: A gored skirt, fitted military jacket, and tucked blouse. Designed for sizes 12 to 20
- Frock No. 7239 may go South in linen or stay North in wool. The pleated skirt and double-breasted, belted blouse give it a crisp young chic. Designed for sizes 12 to 40

- Suit and Blouse No. 7234 has a fitted collarless jacket with yoke and sleeves in one, and a pleated blouse with a band collar and tiny bow tie. Designed for sizes 12 to 40
- Ensemble No. 7236 is a one-piece frock and raglan-sleeved coat, long, or as sketched. Designed for sizes 14 to 42
- Coat No. S-3861, slightly fitted and with four patch pockets, is perfect for cruises. Designed for sizes 12 to 40
- Frock No. S-3860 is nice by itself, and inspired with its jerkin (sketched on page 88). The sort of one-piece dress that is smart in sheer wool. Designed for sizes 12 to 20
- Frock No. 7227 is an "Easy-to-Make" model for evenings. Designed for sizes 12 to 20. (See page 88 for back views)



SHOP-HOUND BEGINS ANEW

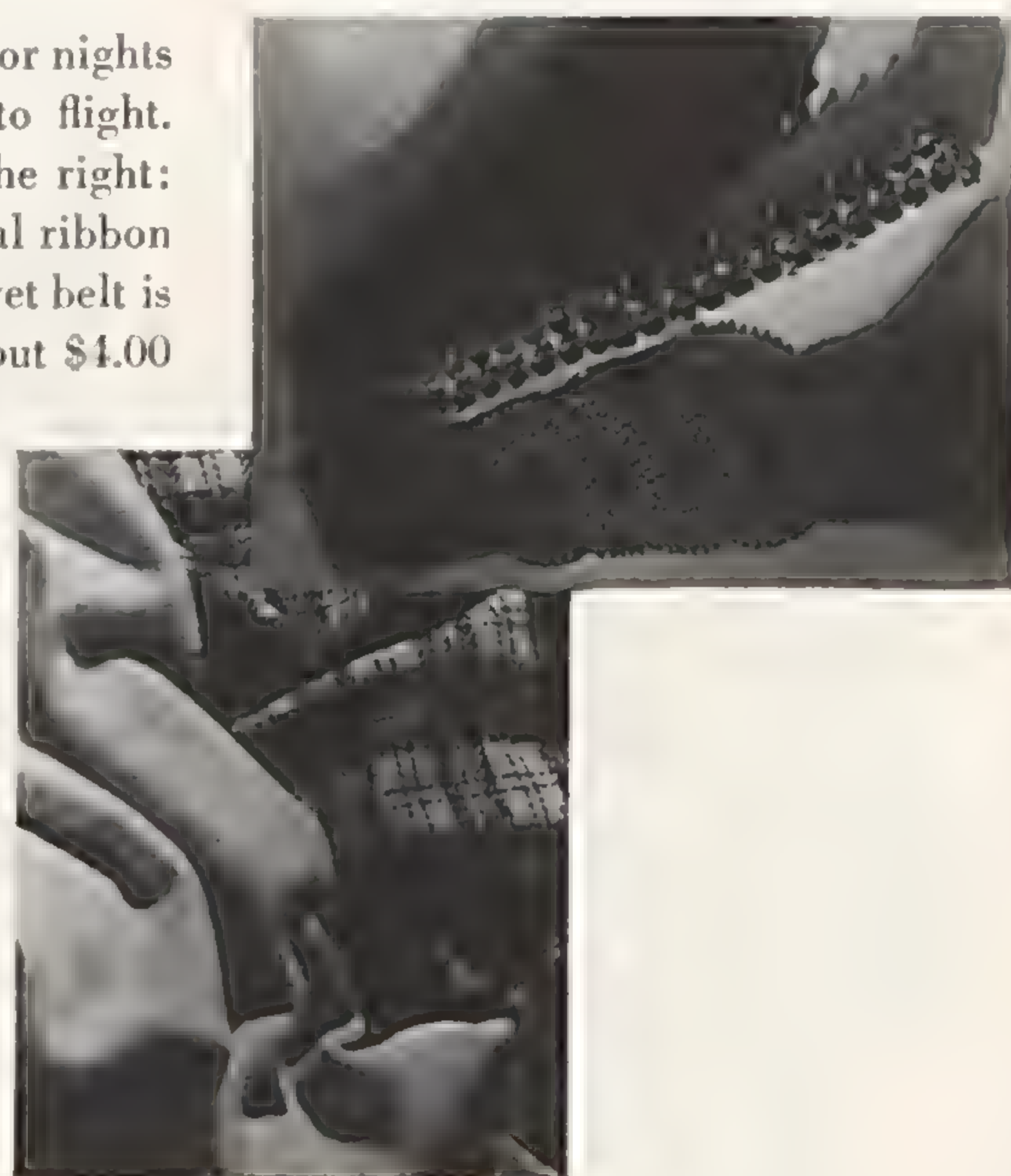
At this time of year, you begin to have for your winter clothes the slight contempt that is said, somewhat cynically, to be the inevitable companion of familiarity. So the time is ripe for new accessories that will turn your clothes once again into exciting strangers.

Practically every smart Frenchwoman is wearing a bright waistcoat and making the drab winter streets of Paris as colourful as a bed of tulips. The girl in the photograph at the left wears a broad-cloth waistcoat in hunting-pink, fastened with gold filigree buttons. Creed inspired it, and Wilkes, at 74 East Fifty-Sixth Street, will make it for around \$25. The soft felt hat is to be found in the little boys' department in De Pinna's. It can be pushed or pulled into any shape to suit a casual country life. In off-beiges and brown, about \$7.50

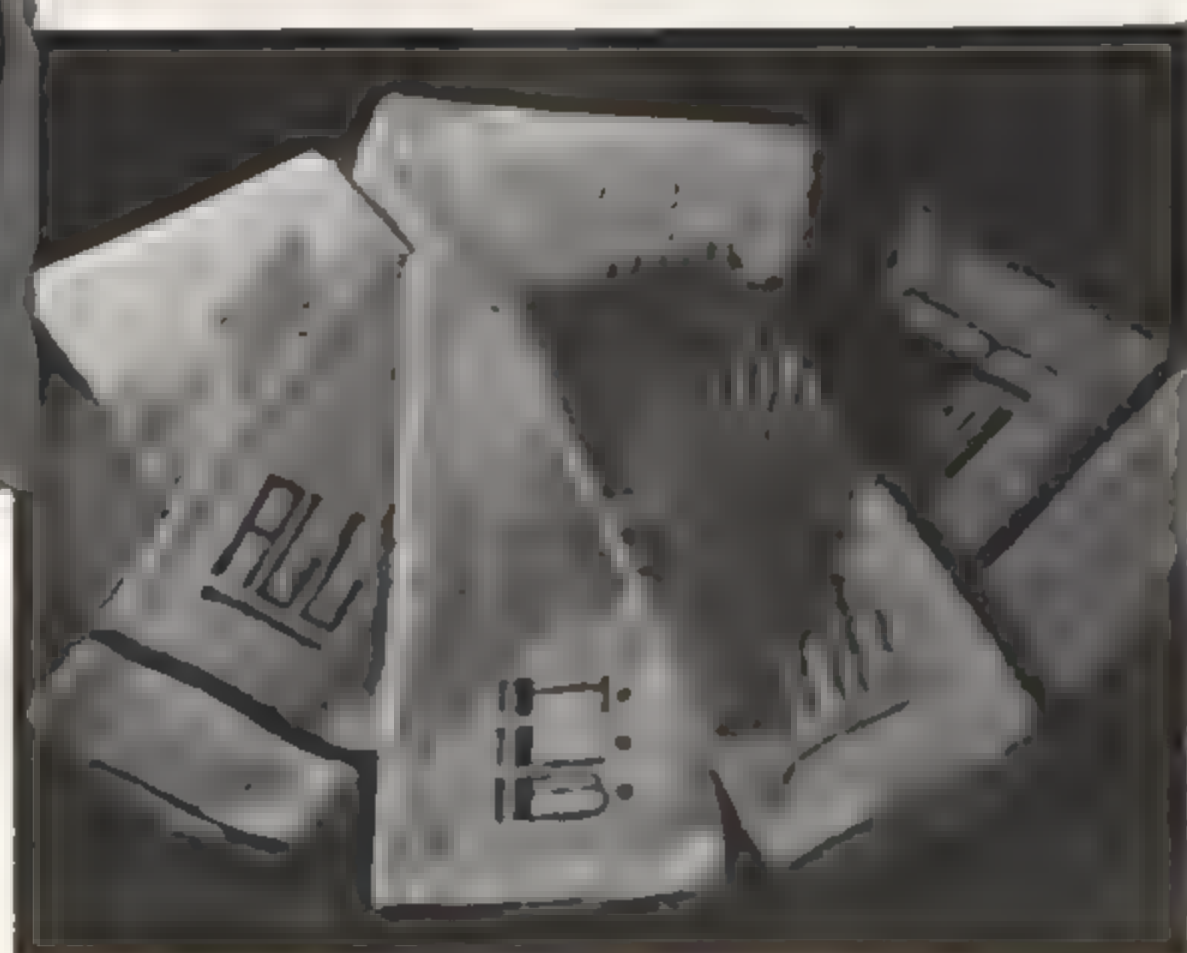
You probably have a tea-gown, or an evening dress for nights at home, which would take to a jewelled belt like a bird to flight. Gabrielle France (526 Madison Avenue) made the belts at the right: crushed patent leather, set with coloured stones; a narrow metal ribbon studded with amber coloured beads. About \$7.50 each. The velvet belt is made in several colours, and you can call it your own for about \$4.00

McCutcheon's tweed department has long been the Mecca of those in search of Scotch tweeds and homespuns. And now you can choose your materials from their vast selection and have McCutcheon's own tailors make them up. A custom-made suit costs about \$38, plus the cost of the material. Ready-made suits, of exclusive Langrock tweeds, cost around \$10 and \$50, and, for an extra five dollars, these suits can be made to special measurements.

If your daughter is of school or college age, she would love one of these. Let her see the tweed swagger coats in this shop (around \$38). At the right are shown two Scotch homespuns, one deep cream, the other a plaid in two shades of green. A suit of either would be a valuable vertebra in the backbone of a cruising wardrobe.



Where the misanthropic Wendell sisters once lived in gloomy splendour on Fifth Avenue, a brilliantly lighted five, ten, and twenty-five cents store has risen: Kress by name. There is a place in every home for inexpensive china and glass, and Kress has a big selection which should be a pleasant surprise to those on small budgets. Both the white shell bowl and the wood bracelets, left, were garnered there.



Only a Frenchwoman has complete success with sauces, soufflés, and lingerie. The crippled women whose work is on sale at The Purple Box, 26 East Fifty-Fifth Street, are French-trained—and the lingerie at this shop has a Gallic delicacy. Among the new things are handkerchief linen vests and panties—tailored and smart—and splendid in white under sports clothes. The bath-towels arrayed at the left have enormous block-lettered monograms in contrasting colours, such as copper markings on a green towel; tricolour on white; bright dark blue on beige. The white percale sheet and pillow-case have big gold monograms. (Continued on page 81)



TAKE YOUR BEAUTY PROBLEMS TO

Helena Rubinstein

she will solve them for you

BEAUTY TRIALS AND TRIBULATIONS! Every woman thinks hers are the worst. But you can count your beauty blessings after you've read what the six types of women on this page have to say. And thank Helena Rubinstein for creating preparations that solve every beauty problem for women of every type—every age—in every walk of life!

Are you one of the six types on this page? Or is your

problem different? Helena Rubinstein has just the beauty preparations for your individual skin problems—at her Salons and at smart stores. If you're wise you will go around to her beauty salon one day soon. See the newest shades in make-up, including the new Terra Cotta-Light! Have an individual skin analysis. Ask for advice on winter beauty care and learn to know your skin!

CAREER WOMAN

Appearance counts definitely for or against a career and since I'm for one I guard against crepiness around my eyes and throat where age tells. I use Herbal Eye Tissue Oil to banish squint lines, prevent my eyelids from becoming shriveled, and give them a youthful gleam. 1.25. Also a refreshing tonic, Anti-Wrinkle Lotion (Extrait), which corrects wrinkles and crow's-feet. 1.25. And Muscle Tightener, the unique balsam astringent which tightens and firms relaxed throat and face muscles. 1.50, 3.00.



SPORTSWOMAN

When I go to Lake Placid or St. Moritz to indulge in winter sports, I am careful to indulge also in a daily beauty treatment that will keep my skin from becoming chapped. I use Herbal Cleansing Cream Special which contains herbal juices that give the skin vitality and resistance. 1.50 to 7.50. Rich Youthifying Tissue Cream to nurture my skin, keep it free from lines, give it the glow of youth, 2.00. And the beauty sensation of the day—the new Town & Country Make-Up Film as a protective powder base. 1.50.



SOCIAL BUTTERFLY

I fly hither and yon to one engagement after another; but I never fail to take enough time out to relax and refresh myself with a Youthifying Herbal Masque Treatment—either at Helena Rubinstein's Salon or at home. It picks me up as though I'd had a cocktail. Tired lines disappear, my weary face and throat take on new firmness, and my skin looks marvelously soft and transparent after this little 20-minute beauty treatment. It comes in 2.00 and 5.00 jars for home use.



DASHING DEBUTANTE

I'm simply mad about Helena Rubinstein's make-up—especially her new Town & Country Make-Up Film. It's the most flattering thing. Gives the skin a natural moistness that the tissues simply drink in. 1.50. And her lipsticks are the top! Red Poppy, Red Geranium, and the sophisticated new Terra Cotta-Light. Lipsticks, 1.00, 1.25, 1.50. Of course, I use her rouges in shades to harmonize with my lipsticks. Rouges 1.00 to 5.00. And her fine-textured powders (1.00 to 5.50) and her famous New Persian Mascara, 1.00.



LEISURELY LADY

When I can't arrange to go to Helena Rubinstein's Salon once a week for a Hormone Treatment I give myself this Hormone Treatment at home. I'm not as young as I used to be and I realize that certain glands which provided hormones or sparks of life to my skin formerly, are now inactive. I, therefore, use the Hormone Day Cream and the Hormone Night Cream to re-supply these important elements to my skin and restore its lost youth. Hormone Twin Youthifiers for home use, 10.00. Special Strength, 15.00.



COLLEGE GIRL

The grandest thing I got for Christmas was that smart gold-topped bottle of Helena Rubinstein's new Herbal Hand Balm. It's the most marvelous hand cream I ever used—and I use it in quantities! Before I cut across the campus to classes, I use it to keep my hands from chapping. I carry it in my brief case and use it between classes when my hands are dirty. (No water necessary!) I use it after I've been playing bridge (cards do soil the hands so) and before I go to bed at night. 1.00.



helena rubinstein

8 East 57th Street, New York

SALONS IN: PARIS • LONDON • DETROIT • CHICAGO • BOSTON • SEATTLE • LOS ANGELES • MONTREAL • TORONTO

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Peggy Sage

The only Salon Preparations devoted solely to Lovely Hands

ELEGANCE is back in high command of fashion. And Peggy Sage goes on her artful way, endowing hands with a grace and charm in exquisite harmony.

Hers are the only Salon Preparations devoted solely to the beauty of hands and nails. And at home, Miss Sage's exclusive Manicure Method achieves the same eye-catching loveliness that enchants the clientele of her New York, London and Paris Salons.

Almost at the touch of her luxurious Massage Cream (by day) and her Hand Smoother and

Softener Cream (by night), hands regain a silken smoothness. There are rich creams for whitening and brightening weather-dulled skin... a soothing Hand Lotion... a nourishing Oil to keep the nails smooth, strong and supple, framed by flawless cuticle.

And who is there that needs introduction to the score or more of glamorous Peggy Sage Polishes? In Rose and Red and Jewel tints, they tip distinguished fingers with a sparkling diadem of beauty. At the smarter toilet goods counters, both here and abroad.



PEGGY SAGE SALON MANICURE PREPARATIONS

Liquid Polish \$1.00... Lubricant Polish Remover 50¢ (contains Oil to keep nails and cuticle soft and smooth)... "Set of Two" with Polish and Lubricant Polish Remover \$1.50... Cuticle Remover 75¢... Hand Lotion \$1.00... Hand Mask Cream \$1.00... Hand Smoother and Softener Cream \$1.00

PEGGY SAGE SALONS: 50 EAST 57TH STREET, NEW YORK... PHONE PLAZA 3-9011.
LONDON: ONE THIRTY NEW BOND STREET... PARIS: SEVEN PLACE VENDOME



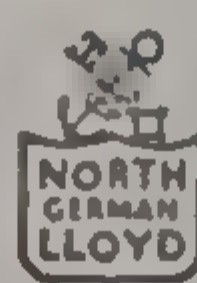
"Kismaju," a gay and sophisticated scent to acquire at El Encanto when you voyage to Havana

DISCOVERIES IN BEAUTY

- One of the most satisfactory ways of learning how to use your cosmetics intelligently is to have an expert instruct you in every detail of their application. Exactly such instruction is offered you in the new little Dermetics salon in the International Building at Rockefeller Center, where you are given an entire facial treatment without any charge. Once you know the system, you can give yourself the treatment *chez vous* in a very brief time. There are three major steps in the Dermetics procedure, and the first is to get your skin clean—but really clean—with a delicious-smelling Cleansing Emulsion. All you do is to smooth the emulsion over your face and neck, and then wipe it off again. You don't even have to massage it. (In fact, that's one of the most beautiful things about the Dermetics program. The preparations do everything, and you hardly have to lift a finger.) Next, you smooth on the Blushing Cream, which to us seems the *pièce de résistance* of the whole treatment; this you leave on until your face begins to feel all warm and tingly (*not* hot and smarting). What it actually does is to cause the small blood-vessels in your skin to deliver more blood to the skin cells. The final steps in the program are to protect your skin; two preparations go on one after the other—first, the Finishing Lotion; then the Complexion Toning Cream. After a few seconds, they act on each other—there's some witchery here—to produce a smooth, downy finish for the make-up that is to come. You can buy the Dermetics preparations at the New York salon and in other Dermetics salons throughout the country.
- Primrose House has a new note in Suntan make-up, which was demonstrated when they did the young lady on the cover of this issue up brown. The whole idea is to create a moist, soft look, and you begin by moulding Beach Oil well into the skin, then wiping off any surplus. Next, Petal Bloom Foundation and Chiffon Powder in a becoming tan shade, and eye shadow and lipstick to tone with your own colouring. The final trick to give the moist, dewy look is a drop of Smooth-skin Oil on the eyelids, about the crevices of the nose, and on the chin. Sounds funny, but looks lovely.



P R O M P T



Cherbourg—alongside boat train—morning
5th day of sailing; Southampton, 11 A. M.;
Bremen, docking alongside Berlin express at 7 A. M.

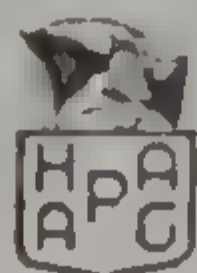
Bremen

Jan. 25 to the start of the Olympic Winter Games

Europa

Feb. 1 to the midst of the Winter Olympics

Lloyd express **Columbus** de luxe crossings



IRELAND • ENGLAND • FRANCE • GERMANY

Weekly Midnight Sailings: 1st Class \$170 up

Jan. 23 and 30 sailings to 4th Olympic Winter Games

New York • Hamburg Hansa • Deutschland

Cabin crossings: Hapag M. S. St. Louis • Lloyd S. S. Berlin

WORLD CRUISE of famous Hapag **Reliance**, Jan. 9 from New York, 4½ months Eastward. 1st Class \$1750 up, with shore trips.

WEST INDIES, SOUTH AMERICA, PANAMA CRUISES: **Columbus**, Jan. 25 for 15 days; Three Spring Cruises—Mar. 28 for 8 days, Apr. 10 over Easter for 9 days, Apr. 22 for 7 days; **New York**, on Feb. 1 and again, Feb. 22 for 18 days, and on Mar. 14 for 15 days.

XIth OLYMPICS, Aug. 1 to 16, Grunewald Forest, BERLIN.

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PHILADELPHIA, 1711 Walnut St. PITTSBURGH, 407 Wood St. SAN FRANCISCO, 289 Post St. SEATTLE, 5532 White-Henry-Stuart Bldg. ST. LOUIS, 903 Locust St.
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WHEN IT'S A
DOBBS
IT'S A
FIRST EDITION
FASHION



Tattoo
YOUR
EYELASHES

This new cream mascara needs no water to apply—really waterproof!

Beauty authorities—and women everywhere—are praising TATTOO, the new cream mascara that actually keeps lashes silken-soft instead of making them brittle. More waterproof than liquid darkeners; far easier to apply than cake mascaras! Simply squeeze TATTOO out of the tube onto the brush, whisk it over your lashes and there they are . . . dark, lustrous and lovely, appearing to be twice their actual length! Can't smart. Absolutely harmless. Cry or swim all you like; TATTOO won't run or smear! TATTOO your eyelashes once and you'll never go back to old fashioned mascara. In smart, rubber lined satin vanity, with brush.

TATTOO
CREAM MASCARA



50c
BLACK
BROWN
BLUE



STAND UP FOR YOURSELF

(CONTINUED FROM PAGE 69)

Just squaring your shoulders and sticking out your chin won't give you the carriage and grace that make the figure on page 68 so alive with beauty. You have to learn *how* to stand up for yourself.

Elizabeth Arden can literally show you how with a Shado-Graph. When you go into any of her salons for exercise and posture work, you are put in front of the Arden Shado-Graph machine and photographs are taken of you as you naturally stand; as you think you should stand; and finally as you look when the Arden goddess corrects you. One set of these Shado-Graphs appears on page 69 and another above, and, as you can observe, the difference between how you *can* look and how you *do* look is pretty astounding—even before you start to work losing weight or permanently correcting defects.

After your Shado-Graphs are taken, your course of work is outlined. You need two weeks of daily work at the salon in order to achieve a real transformation, especially if loss of weight is involved. The posture exercises are all individually prescribed. The Ardena Bath, that wonderful bed of wax that helps melt the pounds; massage; the exhilarating Scotch hose all figure in your régime. And you have to diet—no starvation business, but you must be honest. The Shado-Graph makes the reasons for what you are doing an open book. Your instructor points at the evidence of the photograph that is undeniably, but regrettably you. "The massage," she explains, "will get at that bump in the back of your neck (pointing). Those stretching exercises will help to straighten out that droop in your torso." After two weeks, another Shado-Graph is taken. And there in front of you is concrete evidence of your triumph. We've seen sets of these Shado-Graphs with our own eyes that we wouldn't have believed if we had just been told about them. The inches that have vanished, the pounds that have dropped off, the poise and harmony that have come into the figure!

Not every one, unfortunately, is in the radius of Miss Arden's salons, and, if you have been stirred to activity by these suggestions, here is a system you can work out for yourself. Have snapshots taken in a bathing-suit (light suit against dark background or vice versa) as you ordinarily stand and as you think you should stand. Then get yourself into correct posture and have that pose taken.

This is the way to acquire the original stance for good posture as we got it from the Arden instructor, who calls it the wall-posture check. Stand with your feet slightly apart, about three inches out from the wall. Hang forward from the hips, then roll up the wall slowly, letting every vertebra touch the wall separately, trying to get each vertebra as high as possible above the other. Have the shoulders relaxed, then step away from the wall. You will be stiff as a poker at first, but you will have acquired the beginning of perfect posture. Walk consciously in this posture until it becomes unconscious. When you are practising, walk around as though you had a balloon on your head you were trying to push to the ceiling. Pinch in your buttocks as though you were drawing the end of the spine between the legs. This pulls your stomach in like magic. Pull your ribs up out of the waist-line, making sure your shoulders are relaxed. Do these things over and over until they are instinctive.

Make a two-weeks' régime for yourself and stick to it as though it were under supervision. Do the posture stunts daily. If you are fat in spots, do some exercises directed at the danger points. If you are stiff, do some limbering exercises. Put yourself on a diet—not a trick one, but plenty of fruits and vegetables, meat once a day, no alcohol, fats, or rich sweets. Take your pictures again and—presuming you haven't cheated—observe the new grace and authority in your lines. Then hang on to them—make them yours forever. Look again at our exhibition on page 68, and know that it's worth it!



IT'S THE DOBBS FIVE HUNDRED

First appearance anywhere for the Norfolk pleated crown! . . . And first appearance, too, for a gaily original feather—one that's slim, sharp and curved like a scimitar. Thus, in its 1936 version, the Dobbs Five Hundred furthurs its reputation for important fashion innovations. In pastel and bright shades with contrasting trimming, also in dark tones. All headsizes.



Dobbs hats for women—in all leading cities, and in the principal stores of THE T. EATON CO. LIMITED CANADA

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Chatham "Specification" Sheets and Pillowcases come in two grades, two to the package. Wrapped in Cellophane, spotlessly clean, ready for use. *From the makers of Chatham Blankets.*



CHATHAM
"Specification"
SHEETS



DINNER-IN-BED TRAY FROM ALICE MARKS

ANDERSEN

DISHING IT UP

(CONTINUED FROM PAGE 41)

great pitchers of cold milk are set out in the drawing-room. At Mrs. Lananah's, there are always vast bowls of fresh caviar sunk in crushed ice. In Paris, Madame Hessel-Jos provides a super-setting for caviar with mother-of-pearl shells and caviar forks and knives with mother-of-pearl handles—as you see in the photograph on page 40.

One thing you notice about good cocktail parties everywhere these days is that you get more—and better—hot canapés. Mrs. Ernest Simpson has famous food at her London parties: creamed shrimps in pastry puffs, hot buttered soda-biscuits with cod's roe, and feather-weight fish-balls no bigger than olives. One of her cold tidbits is green grapes, seeded, split, filled with little squares of Gruyère cheese, and impaled on toothpicks. Lady Portarlington always has several kinds of hot nuts at her parties, almonds, freshly roasted, and, in the winter, hot chestnuts. Tiny hearts of artichokes wrapped in bacon and grilled on toothpicks are a new favourite. Neysa McMein has a new canapé stunt of chopped fried bacon and fried onion tops—the tops won't create havoc. Bill Powell serves hot "corn dodgers" made of Kentucky corn-meal mixed with finely ground crisp bacon.

The newest way of asking people for cocktails in London is by cards or even postal cards—printed with your address, telephone number, and some such wording as, "I hope you will come and have a cocktail with me any time after six," with the date and your signature written in. These are as practical as they are smart and will probably be making their way round New York before long. These London invitations are often for "sherry parties," though other things besides sherry are served.

Unless his guests ask for something else, Cole Porter always serves Daiquiris or Bacardi cocktails. Mr. Porter is of the mix-your-own salad school, and, at the small and perfect dinner the Porters gave before the opening of "Jubilee," they had *madrilène*, salmon with Hollandaise, two vegetables, cheese, and the favourite salad—simply sliced tomatoes and onion well mixed in the personally made French dressing.

No one ever makes the mistake of planning large dinners before the the-

atre or opera any more. Mrs. Alex McLanahan has a short menu for dinner before the opera that could serve as a smart formula. She has beignets made with Parmesan cheese, cold meats with a special endive salad, and fruits or custard. The McLanahans have a beautiful château in Burgundy, in the heart of the wine district, and both of them take a tender interest in fine wines and food. If a vintage Burgundy is to be served, no cocktails precede dinner. Nothing, in the minds of epicures, rivals duck à l'orange or partridge as the perfect complement to a fine Burgundy, and nothing prepares the palate for a change in wine as well as an artichoke heart. For Sunday lunches on Long Island, Mrs. McLanahan sends to Georgia for a special country sausage and has huge hot platters of the sausage, fried apples, and hominy-grits; eggs in aspic; a crock of baked beans; vegetable salad and green salad; and a dessert of marvelous stewed figs that you can buy only at the St. Regis drug store.

While the English breakfast idea still brings the strong of heart downstairs to dish the devilled kidney up for themselves, the early-morning breakfast tray, equipped with tea (or coffee) and one slice of toast—no more—is proving a boon to gentlemen while organizing themselves to face the kidneys. These trays, newly imported from England, have found another use. Polo-playing houses buy them to serve the players individual cups of tea while they are dressing after the game before going on to cocktail parties. The breakfast trays sent to the bedrooms in the Van Devanter Crisp house are worth waking up for. Each tray matches a bedroom exactly in colour, china, linens, and tiny bouquets. The toast comes in on a toast-rack with a flame underneath, and there are miniature pottery casseroles with a shirred egg and two little pieces of bacon on top. The beautiful, relaxing moment of dinner-in-bed has been glorified by Fortnum and Mason in London with a tray completely equipped for serving a real meal. All the dishes are covered that should be covered, as you see at the top of this page. Alice Marks in New York imports these trays, and her shop also has the trays for early-morning breakfast.



The Packard Twelve Town Car with Body by Le Baron

Symbol of a Nation's Preference

THE magnificent Packard Twelve Town Car pictured above is the greatest of a family of great cars.

As the reigning monarch of a noble line, it is the symbol of a national preference that has been increasing for more than a third of a century.

Today, more large Packards are in use in the United States than any three other fine cars combined.

In every state of the Union, there are more Packards registered than any other fine car.

For seven consecutive years, Packard has exported more fine cars than any other three fine car makers combined.

Nor is the preference for Packard a matter of geography alone. It is a matter of family tradition as well. More than one thousand of this country's most distinguished families have owned Packards continuously

for 21 years or longer.

During the year just past, this preference for Packard reached the greatest height in history.

During this time, nearly half of all the people in America who purchased cars costing more than \$2300 selected Packard over all other fine cars.

And during this same time, the public gave to the new lower-priced Packard 120 a reception so enthusiastic that it forced us to more than double production.

But reputation is a responsibility as well as a reward. Packard owes it to its owners—and to the millions who hope some day to be owners—to build finer and ever finer motor cars.

Probably the best proof of Packard's ability to do this is to be found in the brilliant new Packards for 1936 now on display.

We believe these cars offer the finest motor car values to be found in America. We would like to have you judge if we are right.

Hear LAWRENCE TIBBETT, America's favorite baritone, every Tuesday night, 8:30 P. M. Eastern Standard Time—Columbia coast-to-coast network.

PACKARD

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ASK THE MAN WHO OWNS ONE

Lily of France

EVENING

Duo-Sette

The revealing grace of this Lily of France Duo-Sette for evening wear is a rare achievement. It provides the perfect foundation for low-back gowns and imparts a loveliness of line that gives the wearer indisputable style distinction. Shown at the Better Stores Everywhere.



MAÎTRES D'HÔTEL

(CONTINUED FROM PAGE 39)

without trouble or expense. Olivier belongs to the age when even lunches were ordered in advance, with a consideration for individual tastes; and dinners were subject to many preliminary conferences, and no stinting in care or expense.

However, changing times and changing manners have not changed Olivier's discrimination. He can still discern at a glance the worth of a new guest. He can seat a conspicuously vulgar woman inconspicuously and do so in a manner that will convince her that she occupies the best position in the room. He can seat notables so that their privacy is assured, and yet every one else in the room is conscious of their presence. And, being essentially kind-hearted, despite the necessary snobbism of his profession, he can seat nobodies so that they feel they are personages.

He is essentially a reception maître d'hôtel. He may take an order or pour a wine or even serve an important dish for an old client, but he is there to receive and to see that his dining-room runs smoothly. When he stands with that familiar bend in his figure—and with his hands clasped in front of him—you may know that he is aware of everything that is going on in the room. He seems to multiply as the crowd increases; he is at the door to greet every guest, he is there to see him off, he is beside every important table, he is never hurried, never fussed. He is the perfect maître d'hôtel.

ALBERT OF MAXIM'S

Albert, of Maxim's, is monumental. From the shoulders down, he spreads forward impressively, and his arms are left hanging behind like those of a wooden soldier. His head never turns; his eyes move from side to side, and probably around to the back of his head, and he sees everything.

Albert is a master receptionist. To see his rooms full of important guests, each one seated in the exactly right position, gives him the same satisfaction that a chess-player feels when he has moved all of his figures into perfect position on the board. And he has a nose for intrigue. He is at his best when he has a delicate situation to handle: political enemies in the same room, or a wife and husband dining separately in company. He will place them so that they are unaware of each other's presence—and, if necessary, his bulk will protect one from the other on arrival or departure.

Albert is also a good business man. A year and a half ago, he decided that Maxim's should be reinstated to its former glory. He took it over, brushed up the old red plush, polished the mirrors, and put a note in the paper saying that Albert would now receive his old customers at Maxim's. Over three thousand people stormed the place the first evening between six at night and six in the morning. The food and the drinks were on the house; but, from then on, the guests returned to pay, and Maxim's overnight had regained its glory. It was a daring business move which might have cheapened the place except that Albert is a maître d'hôtel who could count on drawing the right people.

Pierre, in contrast, is the working maître d'hôtel of À la Fontaine Gaillon. As he says himself, he is receptionist, chasseur, head waiter, bouncer, and even cook if necessary. In his crowded little restaurant, he rushes around finding places for his customers, taking orders, or making a sauce for a *steak maison*. In his neat business suit, he might be taken for a guest; that is, if you ever saw him without a menu, or a bottle, or a casserole, or a bill in his hand.

Although he was trained in the traditional school of the Grand Vatel, he is far from the traditional maître d'hôtel. He is the result, or perhaps the cause of, the trend in Paris for crowded *bistrot* dining. The harder it is to get a table, the more confused the service, the better the customer likes it—provided that the food is good, not too expensive, and that one is crowded against the right people.

When Pierre decided to open a restaurant for himself, he chose an old café on the place Gaillon, where he has five rooms, all of them small, and a tiny kitchen. He remembered everything that he had learned about good food and good wines at the Grand Vatel, experimented with serving them with half the labour and at half the price. He likes to invent dishes—sole for instance, which is wrapped in lettuce leaves and baked in a casserole; fresh peaches and *fraises des bois* marinated in raspberry-juice and fine champagne. However, *steak maison* at twelve francs is the basis on which he built his success, plus his own personality and the fact that he is willing to work sixteen hours a day.

PAUL AND BRUNET

Fouquet's demands two maîtres d'hôtel to run its three-ring circus. Paul and Brunet have been there for twenty years, but they are as modern as the tomato-juice they now serve in quantity. Paul, the younger, has charge of the personnel and works from eight in the morning till eleven at night. Despite the fact that he rarely leaves the premises, he is passionately fond of sports—a second-hand passion he has picked up in the sportive atmosphere of Fouquet's. He knows every famous athlete, he follows the current boxing, football, hockey, or tennis match, as ardently as if he were a participant. Now and then, he takes two hours off in the afternoon to see a game, but, on the whole, he is content to get his sports through the customers of Fouquet's. He bobs between the up-stairs restaurant, the grill, and the terrace, a familiar and popular figure, young and good-looking (he went to Fouquet's when he was fifteen)—an undeveloped Jack Dempsey.

Brunet is the director of Fouquet's and takes its traditions and its kitchen very seriously. It is he who has kept the standard of the food on a high level for over thirty years, and who has changed it to follow the fashions in diet. It does not make him happy to have his guests order tomato-juice or vegetables, but, if that is the fashion, you can be sure Brunet will serve it at Fouquet's. In the end, the profit is the same, even though the satisfaction in serving it is less.

B. W.



SHOP-HOUND BEGINS ANEW

(CONTINUED FROM PAGE 74)

The air is once more filled with the shrill music of skates cutting across the brittle brilliance of ice-rinks, and Basile, at 17 East Fifty-Third Street, is again making skating-suits for those who cut figures at the Ice Club. He has adapted Schiaparelli's red slide-fastened suit for a skating-dress of green suède cloth with red slide fastenings and red silk lining the skirt. It costs from about \$65 and up, made to order

It's cold to be smart—chill winds creep around your nether regions when you're wearing wool suits and fur capes. Kayser has the solution: wool panties called "Lam-ees" (centre, above) that you wear over silk panties and peel off indoors. "Lam-ees" are to be had in gay colours and cost about \$1. Some people prefer combinations. Kayser makes these (shown left, above) of a mixture of wool, silk, and lisle, for about \$1.25. The wool gloves (right, above) are dark blue with red-and-white gauntlets. The little gloves are of crocheted string, fleece-lined. (About \$2.50 a pair; Kayser stores)

What's new in hot-weather underwear? It seems that some one at Van Raalte made the interesting discovery that Scotsmen wear little plaid pants with kilts. And hoot!—Milanese plaid panties for the ladies of America. Not only panties, but pyjamas and nightgowns in pastel plaids (panties and pyjamas are sketched below). Cool, too, is Van Raalte's lace Lastex pantie (lower left). All from Lord and Taylor

The Cotton Shop, 548 Madison Avenue, is a paradise for those South bound. Tennis players will love the ice-blue sleeveless linen dress, with flared skirt (about \$16), and those who bask in the sun should see the short-sleeved linen dress with its front pleated like a man's shirt (about \$18). Your daughter will want the Zaccharee outfit—shirt, shorts, and skirt, of an unbleached muslin-like material that California took to its heart last spring (about \$10). (Continued on page 82)



tonic for a winter wardrobe

Elynor Fashions



Stimulating two-piece affair of Stehli fabric, fastened high at the throat with bold hooks and eyes to match the patent leather contrast on the belt. In bracing colors to wear under your winter coat or to take South. Sizes 12 to 18. Priced under

\$15.

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DON & SONS • Houston, Tex. • COLUMBIA D. G. CO. • Huntington, W. Va. • ANDERSON NEWCOMB CO. • Knoxville, Tenn. • MILLER'S INC. • Lima, Ohio, FELDMAN'S • Lubbock, Texas, HEMPHILL WELLS CO. • Lancaster, Pa., WATT & SHAND • Memphis, Tenn. • THE JOHN GLRBER CO. • Nash-ville, Tenn. • CAIN SLOAN CO. • New Orleans, La. • RHOADS • Rockland, Me. • SENTER CRANE CO. • Spokane, Wash., THE PALACE STORE • Utica, N. Y. • ROBERT FRASER, INC.

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...unlike anything you'll see elsewhere, even in Paris! A semi-detached uplift bra that remains invisible...giving the miraculous Gantner lines that glide over your body like water!



Above... Pebble-knit skirted favorite! Anchor trim.
...with floating bra.

Center... maillot simulating uncut velvet stripes!
...with floating bra.

Right... maillot in quilted Trebl-knit matelasse, cork trim
...with floating bra.



* Pat. App. For

Among finer stores featuring Gantner:

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GANTNER *SWIM SUITS*



SHOP-HOUND BEGINS ANEW

(CONTINUED FROM PAGE 81)

Mrs. Franklin, 16 East Fifty-Third Street, has chosen colours for her hand-knitted and crocheted resort clothes from the palette of Van Gogh—sunflower-yellow, deep orange, and glowing rust. She is having fun with sets that match: sweaters matching scarfs, cardigans matching skirts and sweaters. The blond girl above wears a brown knitted hat and short Ascot scarf (about \$14 the set) and has slung over her shoulders an off-white cardigan with wide lapels.

A filmy black lace evening dress, with long sleeves and a youthful splash of aqua at shoulder and hem. A crêpe dress with brilliant tropical flowers on black (the fabric is double-printed—a new process that gives a hand-painted effect). And a shirred chiffon dress, full-skirted, with a short quilted lace coat in a contrasting colour. All from Turner's Gowns (Waldorf-Astoria), from about \$110 to \$195.

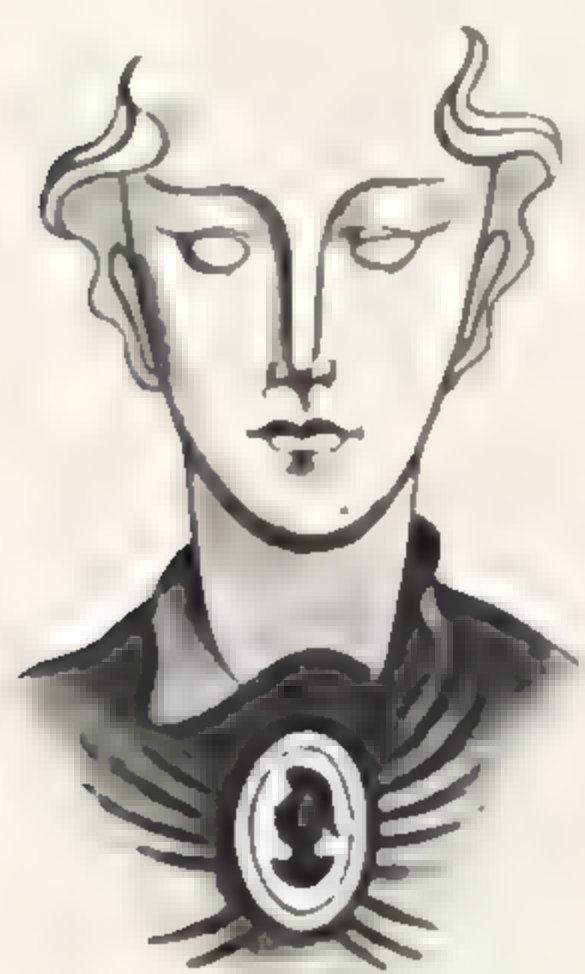
Wilma Gowns, 132 West Fifty-Seventh Street, have a number of suits for days when a cool breeze rattles the leaves of the palm-trees. An Angora dress, boldly striped in brown and white, has a swagger coat of brown wool, with patch pockets—casual and charming (about \$50). A tailored suit of pale grey noilen crêpe is piped in dark blue or deep red. A bar-time dress is of red-and-black satin printed in a modern design—very tailored, with a turned-over collar (about \$30).

This season, there's a galaxy of bathing-suits for those fortunates who will be swimming about in tropic waters. For the slim, there are maillots of unusual knitted materials or smooth Sea Satin. An excellent cashmere maillot in a matelassé stitch, soft and super comfortable, is at Macy's; and the skirted model in the same stitch is at Best. At Bergdorf Goodman's, in bronze-green, there is a superb two-piece silk suit, with full, well-cut pants and a top that is not just a halter. This is a perfect solution for large figures. For excitement, Bloomingdale's have a two-piece silk jersey suit, the top barely a brassière, but it twists about your neck and stays put, which, when you see it, seems miraculous. At Saks-Fifth Avenue, there are Congo cotton bathing-suits printed in mustard, or brown and white, with native designs in becoming new colours. Also at Saks-Fifth Avenue, of the new Pepperell sheeting, is a pleated pants and halter-neck model—superb in faded red. You saw the green-and-pink challis suit on our December 15 cover, and there are other prize challis suits at Abercrombie and Fitch—one-piece models buttoned down the back, in purple or bright blue challis woven with tiny geometric red flowers. Bonwit Teller has a flowered challis top with pleated black linen pants, very Italian, and, if you wear black on the beach and are deeply tanned, it could not be smarter.

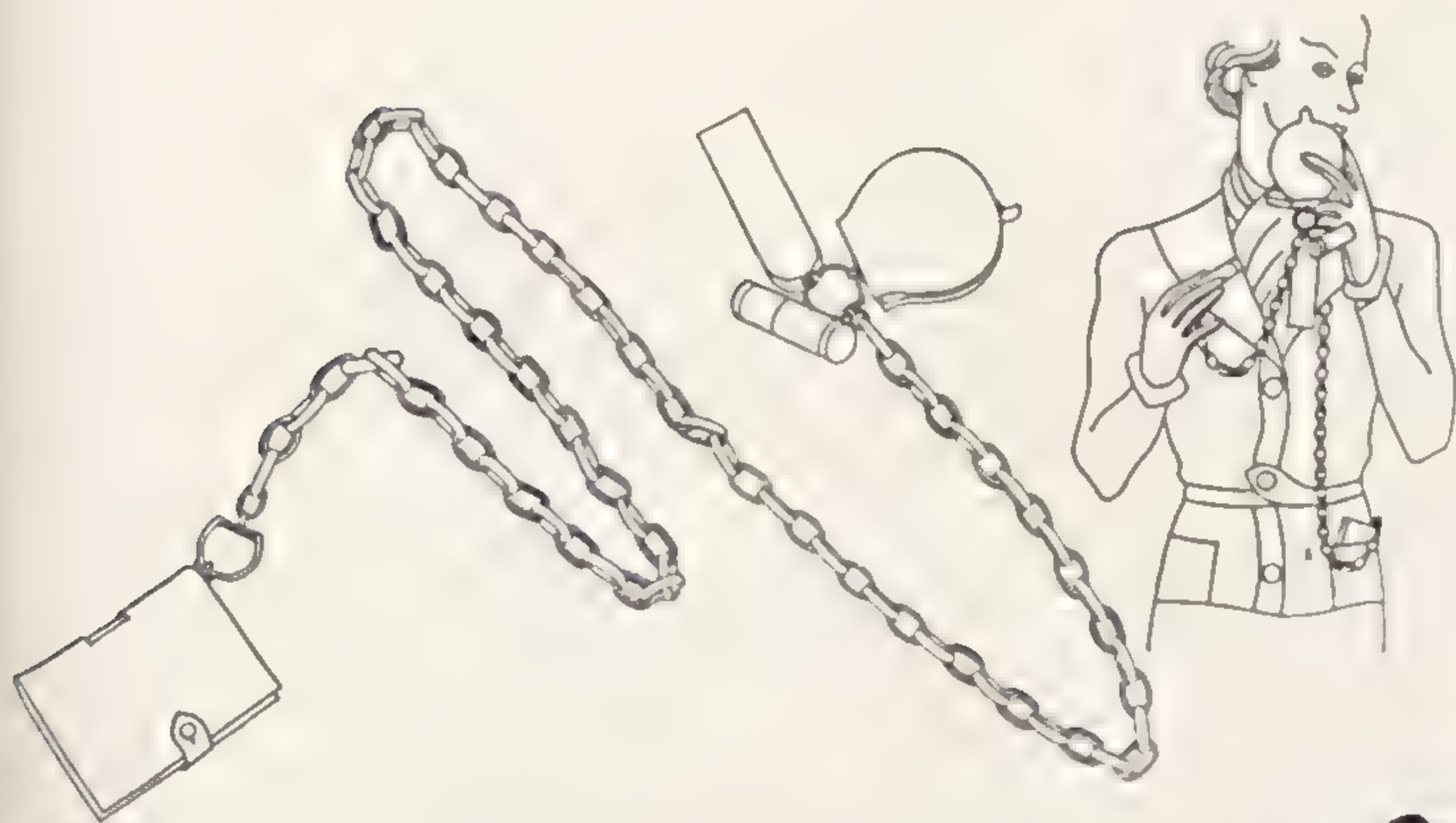


COLLECTION CAVIAR

- Horn of plenty for your hair, right. Schiaparelli spills pearl-studded flowers out of a silver cornucopia, attaches it to a comb for anchorage over the ear. Worn with it—Schiaparelli's inevitable fillet—this one of silver mesh, to hold the hair neatly in back
- Grandmother's cameo—Maggy Rouff pins one of alabaster and black enamel on a black crêpe dress draped at the throat



- Chained freedom—Schiaparelli hangs a pigskin (or brown leather) chain around your neck, dangles from it lipstick, powdercase, comb, and change purse, to make you free and independent of a hand-bag when you're tramping over hill and dale. For street wear, she makes the chain of black calfskin. And to glorify the evening, Schiaparelli makes one of gold, with gadgets covered with kidskin



- Can-opener clasps of leather, cut in one with Schiaparelli's calf bag (first, right); a flaring cut, and for its colour, a brand-new reddish brown. Laurels enough for one hand-bag!
- With your vivid velvet gloves, carry Talbot's velvet bag to match (second, right). It's shaped like a banjo, with an inside panel pleated like an accordion and pulled flat as can be with cord



in the softest of knits

- No more than a feather to pack... and a lasting joy to wear! Deft, hand-finished details, including a quintet of crystal bow-knots, accentuate the superb tailored simplicity of this newest Glengyle knit. And the colors—you choose from a dozen seductive shades. At specialty shops and leading department stores everywhere. Featured at:

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McCUTCHEON'S SILK GUIDE

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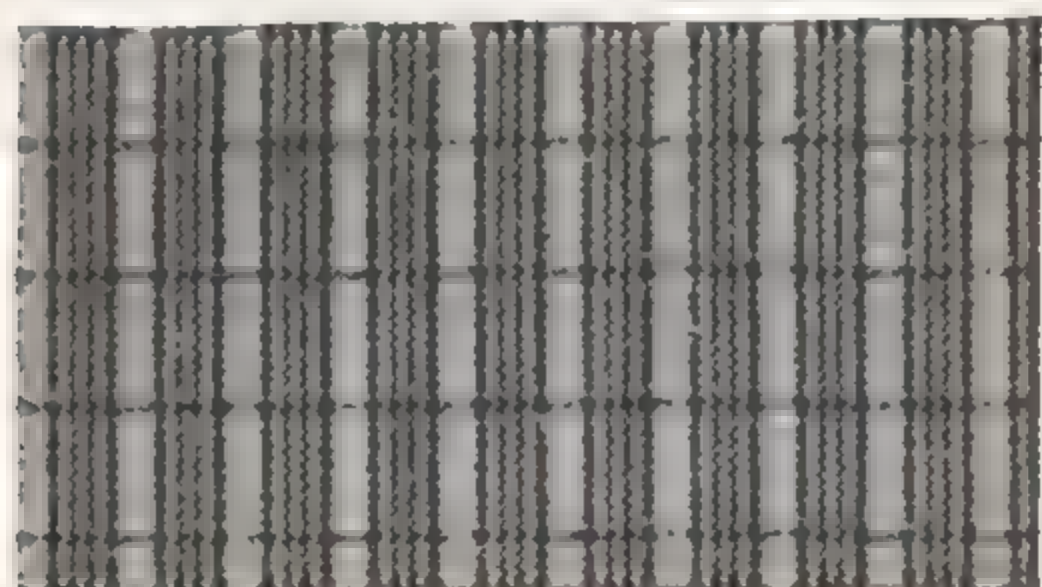


A pretty yodel doesn't make an Alpine Guide. They're made through long experience and native ability—not born. And like the Alpine Guides, McCutcheon's have earned the right to guide American women toward the easy chic for which they are justly famous. For the new season, McCutcheon's high road to chic points to:



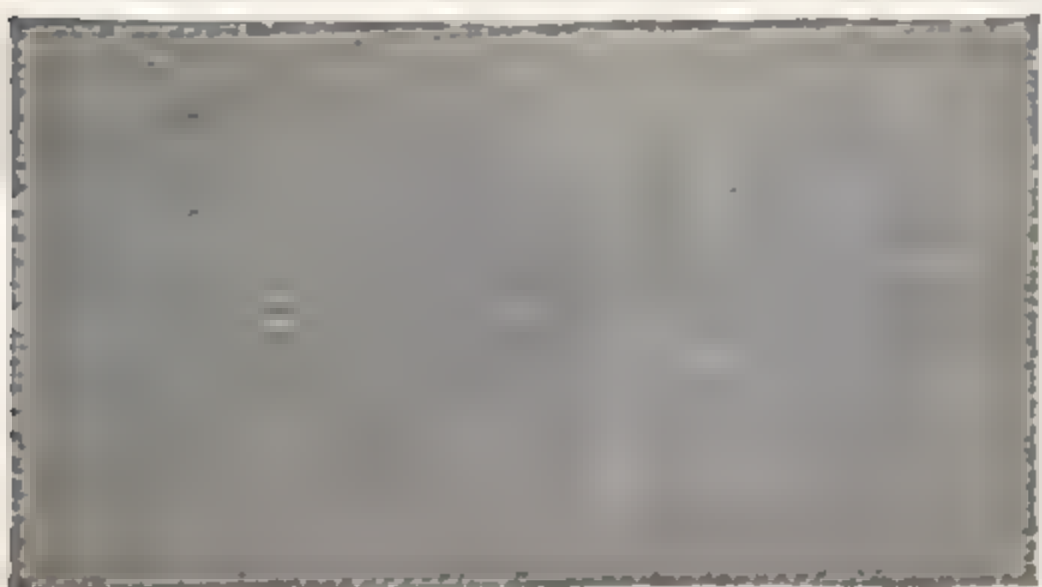
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—in beautiful color combinations. All silk, pure dye with the designs in small neat patterns, monotoes, and daisy designs. 39" wide yd. 2.00



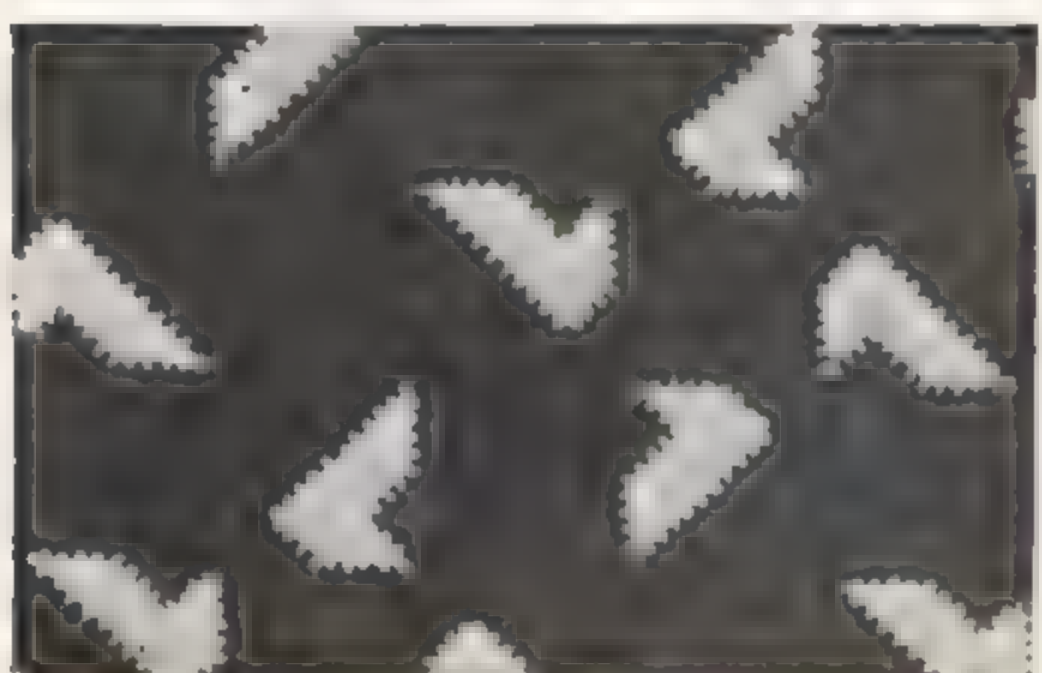
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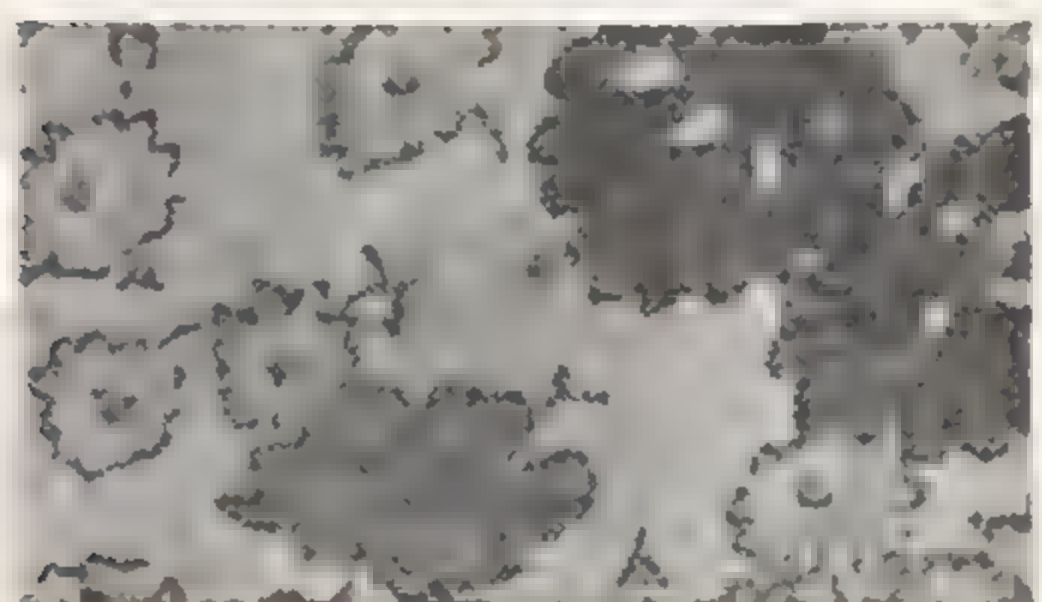
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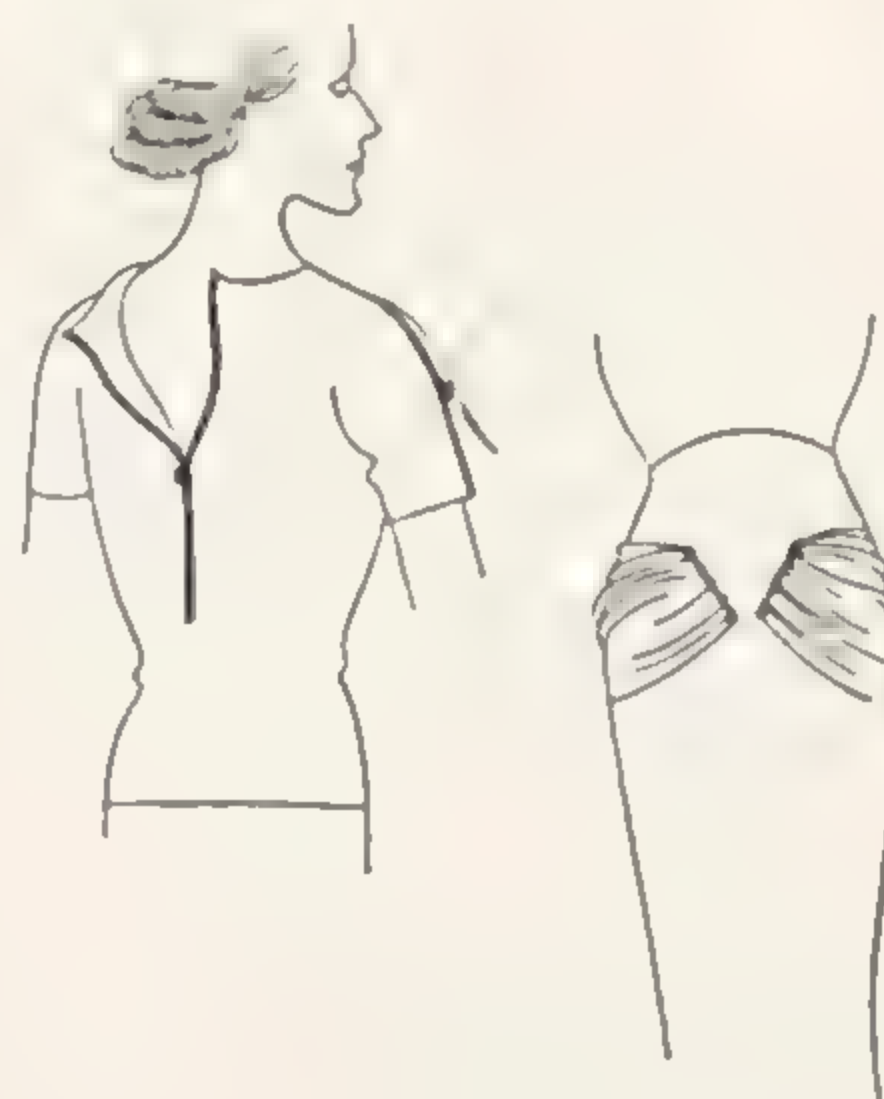
McCUTCHEON'S

FIFTH AVENUE AT 49TH STREET • VO 5-1000



COLLECTION CAVIAR

- Schiaparelli's new signature—slide fasteners by the mile, everywhere! On the fireman's-red felt house coat (right), she runs one from floor to neck, to fasten you up with demon speed
- Another Schiaparelli brain-wave—an innocent little gold chain (far right) that girdles the waist to hook and to hold up your flowing train as you dance



- Schiaparelli zips open the back and sleeves of a sports dress (left, above)
- On two of his dresses, Patou places shirring over the hips (above); and from waist to bosom (right), in lieu of a belt
- Schiaparelli's flower cameo—fillip for sports clothes (right)
- Far right: Mainbocher's cummerbund effect on a blouse



- Frills of antelope and a heart-shaped handle for Schiaparelli's bag (left). Spattered over the body—black ciré satin circles
- Build-up in belts: Marcel Rochas' jersey belt, cut wide in front, trimmed with a pair of pockets to boot. And Lelong's black patent leather corselet belt, studded with crystal and rhinestones and clamped in back

MY COOK IS THREE MEXICANS

(CONTINUED FROM PAGE 57)

a day by train, either east of the capital, in Orizaba, or west, in Uruapan, nobody knows.

Anywhere, from one to four o'clock, the classic Mexican dinner ceremony begins, the all-important fourteen-course *comida*, which may last until dusk. The evening *cena* is only a cup of sweet chocolate flavoured with bland, native cinnamon bark, made to foam with one of those little chocolate beaters you probably took home as a souvenir, and a *pan dulce* or sweet bun, perhaps only an afterthought as one is going to bed. A day thus divided is too much feast and too much famine for North Americans. The classic menu, which Luz, Lupe, and Concha have learned to alter considerably for their difficult gringo employers, begins with *antojitos*, "a little something to look at." Thick soup follows clear soup, *sopa* and *caldo*. There are a rice course, an egg course, a pickled meat or fish course with a garnish of pickled peppers. This is the nearest approach to a salad in the menu. Sour dishes are introduced, however, at other points in the meal—not only with vinegar, but with small green tomatoes, heavy sour cream, or wild oranges. Men may dine here with the assurance, at least, that they will not be offered any of those oozy bridge-table inventions that are half-salad, half-dessert. The pickled peppers have integrity, while the desserts are lavishly sweet and rich.

PIÈCE DE RÉSISTANCE

The *Guajolote Mole*, turkey cooked in a rich sauce of savoury chillies, herbs, spices, and nuts ground to a smooth cream, will be the main course. Unless, to-day, we are having *Pollo Dorado*, chicken in sherry and almond cream, with sweet pimientos, marjoram, and thyme or fennel. Or my trio may have brought wild ducks from a pedlar and are making a *salmi* in a seed sauce, or *Venado*, prepared with champagne sauce, or with peppers, *en cazuela*.

A vegetable course may be lentils cooked with pineapple and bananas, or cauliflower in a nest of lettuce with avocado-pears, or fritters. Vegetable fritters are made in a great variety. There is always a bean course. Frijoles, particularly the little black beans, are the backbone of the national diet. The fruit bowl comes next, if one does not prefer enchiladas. There will be mangoes if they are in season, and the mangoes will be daintily manipulated with special forks having one tine in the centre longer than the others, which must be dextrously plunged into a certain soft spot in the pit, an accomplishment that the foreigner may spend a month in learning. After the fruits, three or four desserts may be served. In some households, after every one has finished with the sweets, a bowl of beans may be brought around with fresh plates, as a final fillip.

When Luz, Lupe, and Concha go into their *Mole* routine, you understand why Ambassador Najera took a *Mexicana* this year to the Embassy in Washington to prepare his favourite dish. There are red, green, and black *Moles*, depending upon the colour of the chillies used, and the proportions of green, white, or brown seeds, nuts,

and herbs. It is a lyrical dish, moving in a melodic line from frying-pan to metate, to nutcracker, to chopping-bowl, to big red clay pot over the gentle, steady heat of the charcoal brazier.

My trio do most superior *Guacamole*. The rich meat of avocado-pears is whipped to a smooth paste with chopped sweet red pimientos, small green onions, sharp little green chillies, and ripe tomato. Many gourmets, both Mexican and foreign, come to prefer the avocado-pear simply halved, the halves filled with lemon-juice. In this case, the delicious shell should be carefully washed and polished so that it may be enjoyed with the pear.

The Anglo-American colony, from its diplomatic strongholds around the Paseo de la Reforma to its artists' shacks in Taxco, is partial to enchiladas. They make every expatriate table at least once a week—plain enchiladas of shredded raw onion and white milk cheese rolled up in tortillas in red chilli gravy, in the Sonora style, or green enchiladas with small green tomatoes and heavy sour cream, or rich *Enchiladas de las Santa Claras*, that come out of the oven in a golden meringue.

MEXICAN DRINKING

What do we drink in Mexico? Spanish dry sherry from San Lúcar de Barrameda, near Cadiz. Ask for Manzanilla, and, if the Mexicans haven't discovered that, inquire after Jerez Amontillado. Most of the importers are Spaniards, who regard good wine as a more humble necessity of life than good milk and charge incredibly little for it. There is one Mexican wine that is the peer of any *cru* in Spain, and that is the *Vino de Naranja Añejo*, the orange wine of Cuauhtepac, near Jalapa, in Vera Cruz. It is made by a family of that place who do not yet know the value of their secret, although they have guarded it zealously for over a century. The brand is "La Fama." If you must have one of those potent distillations of the maguey cactus, drink mescal neat, with a dash of maguey worm salt on the back of the hand. The salt is usually in a little sack tied to the neck of the bottle.

Herbs, sweet or hot, bitter or sour, bland or piquant, are always better when picked fresh from the garden. Any one can have a Mexican herb-garden in a pocket-handkerchief of not too sunny soil, even though the Northerner may not achieve the leaves of the avocado-pear tree to give their licorice-like flavour to Oaxaca *Mole*, or the bitter-orange leaf for *Flan*, the Mexican national custard. Some herbs, like fennel, are such attractive plants that one envies the cook her constant view of the herb patch. Luz, Lupe, and Concha use *yerba buena* (spearmint) in clear soups and broths, with great success. They lean heavily on marjoram, thyme, and fennel for chicken dishes. Parsley and salvia (sage) are as indispensable in one country as another. A small bay-tree is preferable to laurel. Epicures will likewise want a clump of rue, tansy, tarragon, and rosemary. Luz, Lupe, and Concha use vanilla pods from the (Continued on page 91)



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PRIX de PARIS

Important to All Contestants:

One hundred and ninety-two colleges are represented in the Contest, forty-six States, and Seniors by the hundred. But only two girls can win Vogue's Prix de Paris. *That* is not news. We knew it and you knew it, when we began the Contest.

But what we didn't know—how could we guess?—was how very promising many of your papers would be. The more we thought about those papers, the more we disliked the idea of letting all the ability you have shown go to waste. Vogue has places for only two. But—we thought—for the others, intelligent and ambitious, fashion-minded, filled with ideas, and so well able to express them, must there not be room in other organizations?

So we went to some of the most prominent executives in business—successful men and women who owe their success in part to the fact that they are always on the alert for new talent, men and women who have been interested in Vogue's Prix de Paris since its inception. We asked them whether they would be interested in interviewing, next spring, the girls who will so nearly win Vogue's Prix de Paris. Each of them said at once and enthusiastically: "Yes!"

And so our plan is this: The name of every girl (except the two winners of the Contest, who will join the Staff of Vogue) whose quiz papers and thesis, in the estimation of Vogue's Editors, show unusual promise, will be given to these executives. In many cases, copies of the papers themselves will also be submitted. Thus, a dozen or more girls will be given a tremendous head-start on the road toward a fashion or business career.

In this way, Vogue hopes to secure positions for these girls where they will not only find expression for themselves, but will prove of value to American business.

The answers to Quiz Number Three must be typewritten and accompanied by the Quiz itself or a copy of it. Post your paper to Vogue, 420 Lexington Avenue, New York City, not later than midnight January 20; and mark your envelope Prix de Paris.

Quiz Number Three

- ① Write an editorial of not more than 200 words, and suggest the illustrations, for a Vogue's-Eye View concerning Christmas, which might have been used on page 23 of the December 15 issue.
- ② Using "Affinities" on pages 62 and 63 of the December 1 issue as an example, describe briefly a dress or suit and two sets of accessories to go with it, of five each, one set to make the costume formal, and one to make it informal.

PRIX de PARIS

Quiz Number Three (Continued)

- ③ If you were taking a photograph of the dress sketched on page 29 of December 15 Vogue, what sort of background or situation would you use?
- ④ Criticize briefly pages 34 and 35 of the December 15 Vogue, including in your criticism your interpretation of the photographer's intentions, and your opinion of his results.
- ⑤ Assume that you are an Inquiring Reporter. Discuss the "Slinky-Fluffy" article (in the December 15 issue of Vogue) with as many other girls in your college as possible and ask them to express their opinions on the college man. Get a consensus of their view-points and then write an article as an answer to the "Slinky-Fluffy" feature. In this criticism, do not confine yourself only to a discussion of the dress of the college man, but report on such things as the college woman's opinion of the college man's general behaviour and philosophy of life; his attitude toward girls, and whether his attitude toward spending money is one of old-fashioned gallantry or a more modern view-point, how much he feels it necessary to spend on girls and how much entertaining he is willing to accept from them without returning it.

VOGUE'S PRIX DE PARIS THESIS

Below we publish the subjects for the Prix de Paris Thesis which will be judged with all six Quiz papers, and will help to decide the winner. Four topics are suggested. Choose any one. No thesis may exceed 1500 words in length; and it must be posted not later than midnight of April 20th.

- ① Assume that you are the Editor of Vogue. Outline the changes you would make in the magazine. What new departments would you suggest that would appeal to younger women? What to older women?
- ② Write an article on any subject which you believe would be an appropriate Vogue feature, and suggest the illustrations.
- ③ Assume that you have won a sweepstake prize and that you have unlimited means at your disposal. Describe how you would spend your first thousand dollars on your personal appearance—including clothes, cosmetics, beauty treatments, jewels, and so forth.
- ④ Using the actual advertisements in Vogue as your examples, make an analysis of present advertising trends; telling what you consider are good advertisements and why; and what are unsuccessful advertisements, and why, and suggesting new attacks in advertising wherever possible.

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VOGUE'S SPOT-LIGHT

(CONTINUED FROM PAGE 48)

Yes, society—vital society—is once more opera-conscious. And the Metropolitan is ready for it. The most fashionable, young women in town serve on the opera committee, presided over by the youngest of them all, Mrs. August Belmont. The man who sits in the General Manager's chair is not a heavy-eyed, devious Italian maestro, out of touch with the life of New York and its people, but a handsome, sturdy Nordic—Edward Johnson—who was once a distinguished operatic singer, who speaks fluent Italian and German, and who brings a much-needed native vigour into the venerable old brown building on Fortieth Street.

Although there will be no novelties (horrible word) this year, there will be plenty of new and glamorous voices. Those who have heard her swear that Madame Gertrud Palson-Wettergren, one of Sweden's great mezzo-sopranos, will be another Flagstad, so beautiful is her voice, so magnetic her person. Other new hopes are Susanne Fisher, an American lyric soprano who won her laurels at the Opéra Comique in Paris and at the Staatsoper in Berlin; and Marjorie Lawrence, who hails from Australia and has been leading dramatic soprano at the Paris Opéra

for several years. For the benefit of the feminine audience is Charles Kullmann, an American tenor with a very un-operatic figure, a compelling voice, and considerable past glories in London, Vienna, Salzburg, and Berlin.

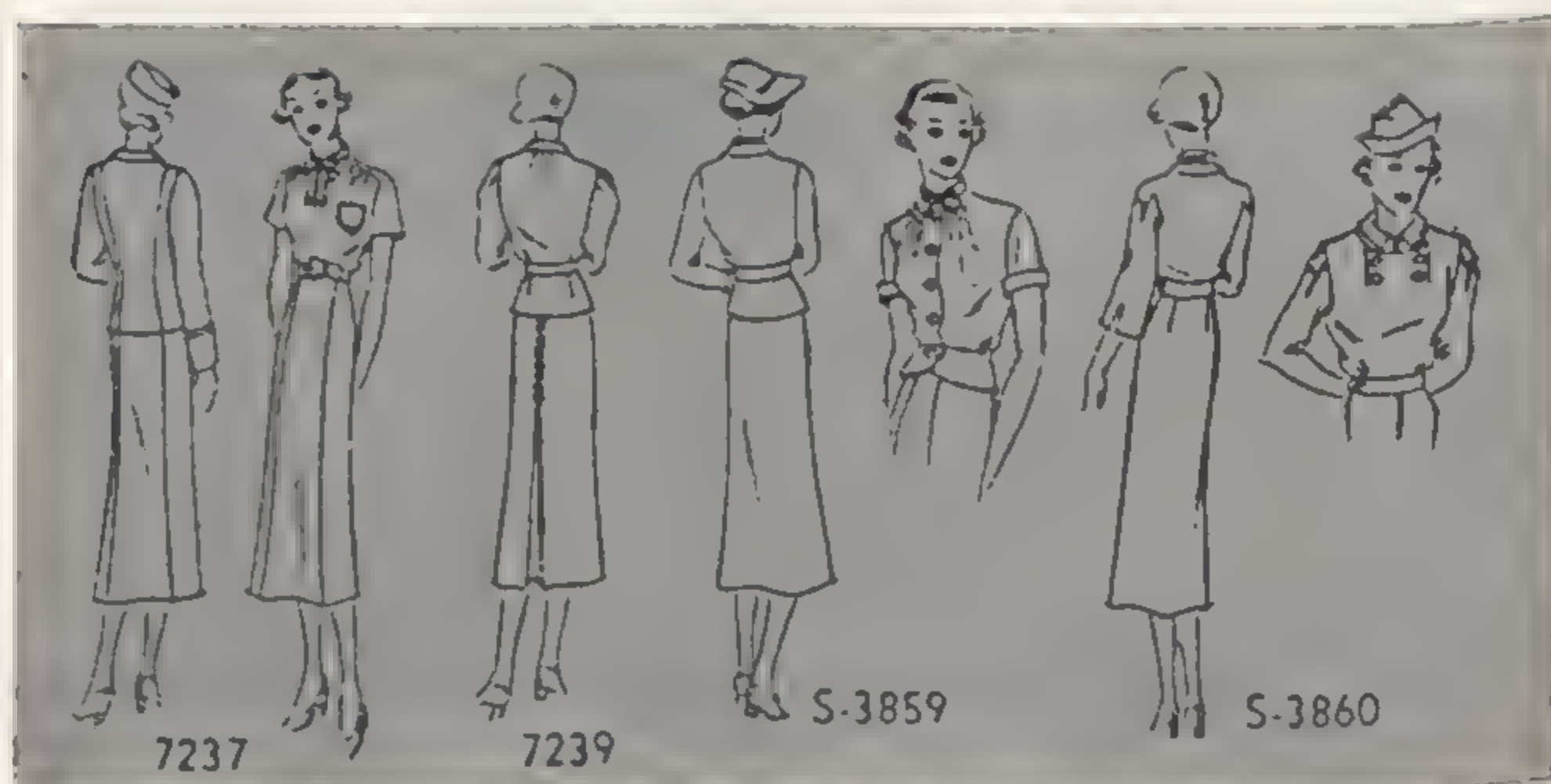
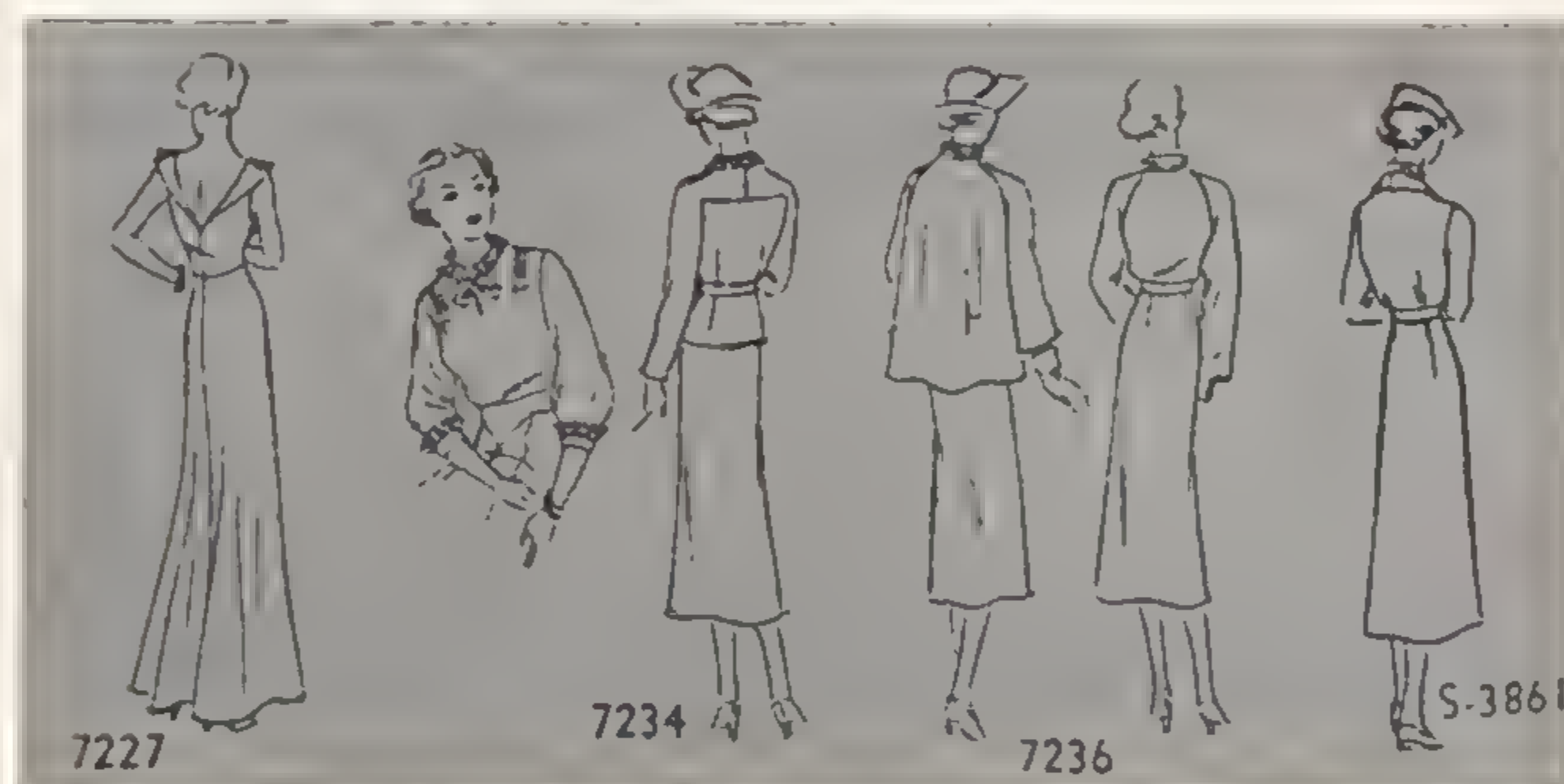
Need we remind you that Grace Moore is back again, and that Flagstad will once more make the high Metropolitan dome ring with the splendour of her voice? And that the American Ballet will bring a freshness and glamour to the dance routines?

This season's Carmen is a notable instance of Mr. Johnson's directorial credo: "New voices for familiar rôles; new rôles for familiar voices." For Rosa Ponselle is at this moment swishing tempestuously about the stage as the Spanish factory wench; a new part for her, and one which should suit her.

As for the house itself, you won't recognize the old buffet lounge, it's been so prettied up. Shining parquet floors, mirrors on the columns instead of those fussy old pilasters, partitions knocked out to make it infinitely more spacious—and Sherry's to cater.

So put on your most opulent gown, stick a swirling feather in your hair, hang on your jewels—and go to the Met. You'll find plenty of company.

DESIGNS FOR DRESSMAKING



Model your life on these designs—by wearing your choice now under a fur coat and in the spring without one. Turn to pages 72 and 73, and you will see why these are more-than-one-season suits and ensembles

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NORMAN CARY

Superb service for mulled wine—a Lowestoft bowl flanked by old fruit coolers. The glasses have sturdy stems. From E. Schmidt

SOME LIKE IT HOT

(CONTINUED FROM PAGE 59)

national character in which every taste from the simplest to the most sophisticated has found pleasure. It is a dish that is perfect for the irregular schedule. It can simmer on the fire for hours without harm. Any one of its national expressions is suitable. In France, it is called *pot-au-feu*, and the method of preparing it varies. A gourmet may cook a piece of beef many hours, and a quantity of vegetables for a day, then throw out all the ingredients, retain the broth, and begin again. The peasant is not so extravagant.

The French way is to serve the bouillon first with slices of toasted bread and the marrow-bone, followed by the boiled beef with all sorts of vegetables heaped on a large platter and served with a natural coarse granulated salt.

In Spain, it is called puchero. Tiny chick-pease (also called Mexican or Castilian peas) are added to it. The Spanish serve it in deep soup-plates or in small bowls. You are given the meat and the vegetables, which are cut up, and then the bouillon is poured over them.

The South American variety takes a curious turn. There, the tendency toward sharp flavours causes red pimentos or tabasco to be added, and, oddly enough, alligator-pear and a little sugar. When pears are out of season, they are substituted with bananas. This mixture with the bouillon is served all together in small, individual, deep bowls. No shallow soup-plate is as good. It sounds frightening, but is delicious.

Steak grilled on a charcoal fire—crusty, black, and rare—tastes better after a day in the open than at any other time. Zest is gained by adding *sauce marchand de vin*, a sauce originated in the *bistrot*s of Paris. It is very spicy and piquant and can be served separately or poured on the steak. You find the recipe on page 90.

The wholesome snap of the air causes certain foods to taste better in the winter. Cabbage is one of them. Pork and goose, also. Foods cooked in red wine are irresistible when the thermometer is below freezing.

The American fish market is responsible for a recipe for fish soup that has had remarkable success in this country. It is a bastard bouillabaisse

invented by me in desperation. This is made with one fish instead of the traditional eighteen, none of which seems to swim in these parts. The recipe for this soup is given on page 90.

Cabbage is a very cheap food, but a delicacy when it is well cooked. Proof of its excellence is its use in every country—like the *pot-au-feu*—, and national tastes dictate its slight variations. In England and America, the cabbage is just boiled. In Italy, tomatoes and onions are added. In Germany, there is scarcely a day when some kind of cooked cabbage is not served. One way is to boil it with a leg of lamb. In Russia and in France, almost everything the cook can lay hands on is combined with it. A classic dish in France is partridges cooked with cabbage. Because wild duck seems to be the national American game, I find that it can be used to replace partridges.

There are many excellent dishes cooked in red wine. One of my favourites is *coq au vin*, rooster en casserole, with which any good claret or Bordeaux is used. Frankly, I do not know why the French always use *coq*—it would seem to me that the hen could substitute very well in this dish.

I mentioned earlier that a country dish moved to the city with all its country flavour and trappings can have for a metropolitan palate great charm. The *coq au vin* and the game with cabbage are both good for a not-too-formal dinner. The *omelette savoyarde* or the *crêpes à la Lorraine* are informal, but good city luncheon dishes.

Mulled wine—served boiling hot—is delicious and gives an inner glow.

The winter partner to the push-cart, which has been so successfully transformed into the summer lawn bar, is the chestnut stand. The same little charcoal stove, with its pan of steaming chestnuts, that brightens New York street corners can be used in the house at cocktail time. It need not be so black or so battered. It can be made as gay as the Long Island translation of the push-cart.

Shashlik, broiled over a charcoal fire, is the epicure's delight and a famous Russian supper dish. My idea of the tip-top height of chic is a Russian in his native costume walking into a room brandishing half-a-dozen skewers with *shashlik*.

It's a picture! (Continued on page 90)

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Green pottery casseroles keep hot food hot; Macy's. Informal linen and green glasses; Dante Gambinossi

SOME LIKE IT HOT

(CONTINUED FROM PAGE 89)

OMELETTE SAVOYARDE

Cut up some bacon in cubes, not too small; fry till dry. Remove the cubes from pan, and put the same quantity and the same size of raw potato cubes in the fat. Fry till done. Beat several eggs, add the bacon, the potatoes, some chopped parsley, and season. Pour into a frying-pan and cook on the flame till the bottom is well done. Then put the pan into the broiling part of the oven, so that the top gets done. Watch carefully, so that the omelette does not get overdone; the inside should not be hard, but fluffy. This omelette does not look like a real omelette, but rather like a pancake about one inch high.

CRÊPES À LA LORRAINE

Make some French pancakes. Then make scrambled eggs, into which you mix cut-up ham, cream, and chopped *finer herbes* (if you have no other herbs, use parsley); season well. When the scrambled eggs are done, put a portion into a pancake and fold the pancake up.

FISH SOUP

Chop four onions, place in large pot, and let them get gold in butter. Pour boiling water over them (the quantity you need for the soup), add one can of tomato paste. After five minutes, add two pounds of halibut (or codfish) in one piece, some whole onions, carrots cut up, and let this cook slowly for two or three hours. Season. Later put in cut-up potatoes. Half an hour before serving, add powdered saffron (one teaspoonful) and a handful of chopped parsley. Should you be able to obtain the head of a fish from the fish-market, boil it an hour in the water you are going to use. Serve soup in deep plates.

WILD DUCKS WITH CABBAGE

Brown ducks whole. Boil the cabbage (preferably the green curly cabbage) for three minutes. Drain. In a large pot, brown chopped onions in butter. Put half the cabbage in it, then the ducks, then the rest of the cabbage, four carrots cut up, one whole onion; then fry four strips of bacon and put them across the top. Cook on slow fire

for about two hours. Before serving, pour off the juice into a small pot and let it boil down. If you have some *glacé de viande*, add it and pour a little of the sauce back. Cut up the ducks and put them back into the cabbage, add one glassful of red wine about five minutes before serving.

COQ AU VIN

Cut up a young chicken; rub it with salt and pepper. Brown it in a frying-pan with butter mixed with a little oil. When well browned, pour one glassful of brandy over it, and flame. Add one glassful of red wine, several small onions (peeled), some cut-up mushrooms, cubes of fried bacon, a laurel-leaf, thyme, and parsley. Let this simmer on a slow fire. Before serving, add hashed parsley and small fried croutons.

MULLED WINE

Heat red wine with a stick of cinnamon and a couple of cloves to the boiling-point (but do not let it boil). Add a little sugar.

When serving, put one slice of lemon in each glass.

SAUCE MARCHAND DE VIN

Have the butcher split a veal knuckle and boil it for about two hours in a can of consommé and the same amount of water. Peel about six of the smallest onions and cook them in this until done; also a few mushrooms cut in pieces. Then, pour half a pint of red wine into a saucepan, add some chopped shallots, thyme, a bay-leaf, black pepper, and let the liquid reduce to about one-third of the amount; then strain it. Remove the veal knuckle from the consommé and add this, with the onions and the mushrooms, to the wine. Let this cook for a few minutes; then add a tablespoonful of *glacé de viande*. Should you find the sauce is still too liquid, dilute a spoonful of corn-starch and mix it in. Just before serving, add sweet butter, stirring well so that the butter will mix without oiling. (I found that the boiling of the veal knuckle with consommé gives the necessary foundation to any sauce. It replaces, within limits, what the restaurants call *une demi-glacé*.)

MY COOK IS THREE MEXICANS

(CONTINUED FROM PAGE 85)

tree orchids. For spices, they have perfect faith in the herb seller, who mingles nutmeg, cinnamon bark, and innocent *epazote* with digitalis and quinine, but should this mixer-of-herbs ever make a mistake, I believe they would notice it.

WILD ORANGE CEBICHE

2 lbs. of fresh flounder or sole
4 small red dried peppers (*chilli cascabel*)
2 long green dried peppers (*chilli cuaras-meno*)
2 cloves of garlic
1 large onion
50 small sour wild oranges

Cut the cooked fish into small cubes and put in an earthen dish. Seed the red peppers and boil them until tender. Grind them fine with the garlic. Add the strained juice of the oranges and pour the mixture over the fish. Salt to taste. Slice the onion so thin that it is transparent. Seed the green peppers; grind them fine. Add the onion and green peppers to the fish. Place on ice for twenty-four hours. Serve in individual shells.

TURKEY MOLE POBLANO

1 turkey weighing about 8 lbs.
¼ lb. of large dark red dried chillies (*mulato*)
¼ lb. of long thin red dried chillies (*pasillo*)
½ lb. of wide light red dried chillies (*ancho*)
½ cupful of blanched almonds
1 cupful of shelled and skinned peanuts
5 tablespoonfuls of lard
¼ lb. of sesame seed or ½ cup of sesame oil
¼ teaspoonful of ground clove
1 tablespoonful of ground cinnamon
2 tablespoonfuls of unsweetened chocolate, or two dark and one light *nues de cacao* (chocolate-beans)
1 tablespoonful of sugar
½ lb. of pork (loin or shoulder)
5 cupfuls of boiling water
7 cupfuls of cold water

Soak the chillies in enough boiling water to cover, for one-half hour. Drain. Cut open and discard the seeds. Put the pods, almonds, and peanuts through a food-chopper three times, using the fine knife. A stone metate or pounding-table, with mano, is better, if you can find one anywhere outside an Indian museum in the Southwest. Fry the mixture in three tablespoonfuls of very hot lard, for five minutes. Add the sesame seed or oil, the spices, chocolate, and sugar. Fry a few minutes longer. Add half of the boiling water and stir until well blended. Disjoint the turkey and cut into pieces for serving. Dice the pork and fry with the turkey in the remainder of the lard for fifteen minutes, or until well browned. Place the turkey and pork in a covered kettle with the nut mixture and add the remainder of the boiling water. Heat. Add the cold water whenever the kettle threatens to boil, as it must simmer gently. Cook, stirring occasionally, for an hour. The sauce should have the texture and consistency of heavy cream. This makes twelve servings. Fresh tortillas must be served with it. Mexicans drink fresh pulque with it, the unfermented honey of the maguey cactus.

TORTILLAS

2 lbs. of white corn
2 oz. of slacked lime
Water

Wash the corn and put it into a deep saucepan. Soak the lime in a cupful

of water, stir, and pass through a sieve into the corn. Cover the corn with water and boil ten minutes or until a kernel peels easily between thumb and forefinger. Drain. Grind fine. This is the tortilla paste, or masa. To make tortillas, pat small balls of the paste into paper-thin pancakes and bake them, turning several times, on an ungreased griddle—in Mexico, the *comal*. Tenderness is the quality most desired in tortillas. They are also sold in cans and can be reheated before serving.

PATO EN PIPIÁN

2 wild ducks
6 large red dried chillies (*mulato*)
6 long narrow red dried chillies (*pasillo*)
6 oz. of sesame seed
Salt
1 teaspoonful of baking-soda, or 1 tablespoonful of Mexican *tequesquite*
3 cupfuls of consommé
1 bay-leaf
2 cloves
1 tablespoonful of chopped parsley
¼ teaspoonful of mace
Black pepper
Pickled green chillies for garnish (*jalapeña*, *poblano*, or *chilpotle*)

The ducks should be seed-eaters, teals, gadwalls, pintails, or spoonbills. Clean the ducks and cut them up into individual servings. Soak them for two hours in salt water containing the soda. Remove them and wash the pieces well in fresh water. To the consommé add the bay-leaf, parsley, mace, cloves, and pepper to taste. Simmer the ducks until tender in this mixture, adding water as it is necessary. Cut open the peppers and remove the seeds. Grind the pods with the sesame seed, very fine; then fry in a little lard until the sesame seed is golden.

Add this paste to the mixture in which the ducks have cooked. Stew the mixture a little longer, until the sauce is smooth and the meat is ready to serve. Garnish the platter with pickled peppers and toast fingers. In Mexico, strips of fried tortilla are used as the garnish.

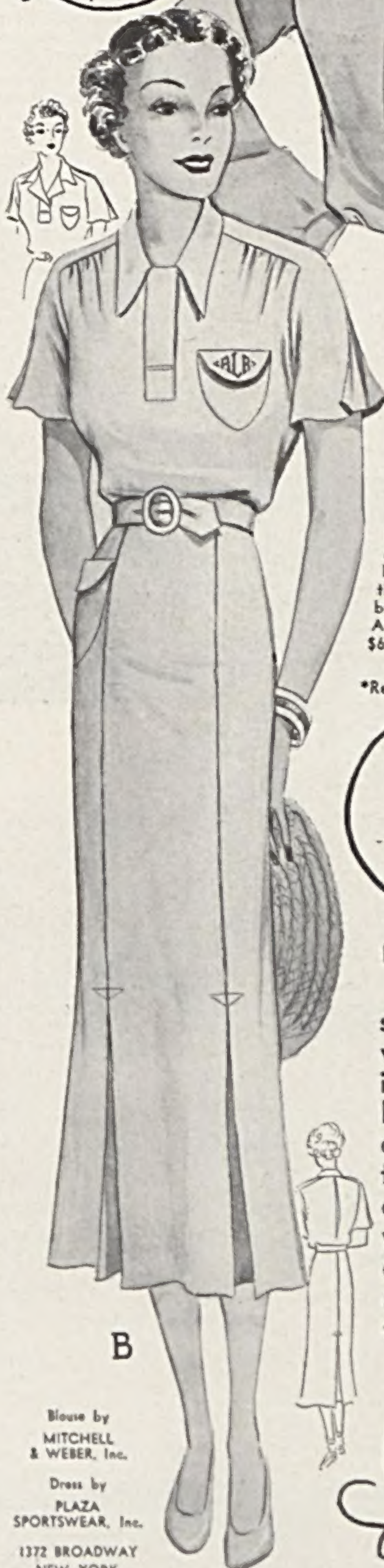
GUACAMOLE

3 ripe avocado-pears
2 thimble-sized green chillies, fresh or dried
1 sweet red pimiento (preferably canned)
2 scallions
1 large ripe tomato
Juice of 1 lemon
1 tablespoonful of olive-oil
¼ teaspoonful of salt
1 head of crisp lettuce

Peel the pears. If fresh green chillies are used or fresh ripe red pimientos, toast, wash off the peeling, and discard the seeds. For dried green chillies, soak them in boiling water and discard the seeds before adding them to the recipe. Canned pimientos are already prepared. Save two narrow strips for a garnish. Chop the pimiento, chillies, scallions, and the peeled tomato very fine. Add the meat of the pears, beat to a smooth paste, stir in the lemon-juice and olive-oil, and salt to taste. Be sparing with the salt.

This dish should be prepared not more than five minutes before it is to be served, as the avocado-pear has a tendency to turn dark when it stands long. To prevent this, the Mexicans leave two of the pear pits in the mixture. Serve in a nest of crisp lettuce. (Continued on page 92)

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STETSON HATS

TAILOR-MATES

(CONTINUED FROM PAGE 29)

uniforms for the pie-shaped breasted line you see in the sketch on page 31.

Not the least pleasant aspect of wearing any of these tailor-mades is the masculine appreciation you get. After all, a man can understand the finer points of a hand-stitched "belly" lapel, where fine silk shirring leaves him cold. A good job on a tapered cuff is decidedly within his ken when a good godet is not. And unquestionably, men like not only tailored clothes, but the most feminine women in tailored clothes.

As for details and gadgets we've stolen from the men, they are legion, all in the fashion picture this season, and some of them very new and fresh. Remember these for your wardrobe:

FOR SPORTS: Pigskin mounted watches on cords, for your pockets, Gladstone hand-bags, hand-sewn gloves, big square silk neckerchiefs, brogues, of course, and those new brief boots made from the "jodhpur" shoes Englishmen wear for the country. Cuff-links on your sports shirts, ribbed woollen socks, plain leather belts,

men's wear tweeds, leather buttons, initialled polo shirts, Balmacaans.

FOR TOWN: Red carnations, handkerchiefs in the breast-pocket, big flat cigarette-cases, one-button gloves, waistcoats (like Schiaparelli's and Creed's), felt Homburg and fedora hats, men's suitings, chalk stripes, flannels, Chesterfield collars, antelope doctors' satchels.

FOR DINNER-SUITS: Cummerbunds, pleated shirt-bosoms even in chiffon, white linen or white waistcoat-piqué jackets, big watch-chain links for bracelets even in precious stones, heavy black and white silk scarfs, low-heeled shoes, boutonnieres instead of corsages.

FOR BED AND BEACH: All the beach perennials, slacks, shorts, Antibes shirts. The new airplane mechanic beach pants, tailored bathrobes, pyjamas, flat-heeled leather slippers.

FROM FOREIGN GENTLEMEN: Chinese mandarin hats, coolie hats, straight Chinese coats and tunics, high Spanish waist-lines, bolero jackets, bull-fighter's gold trimmings (like Karinska's dinner-suits).

MY COOK IS THREE MEXICANS

(CONTINUED FROM PAGE 91)

COSTILLA DE VENADO

- 6 venison steaks
- 1 lb. of ham
- 3 cupfuls of chicken or beef broth
- 6 medium-sized onions
- 6 young carrots

Slit the steaks and insert in each a slice of fat ham. Place them in a deep casserole with the broth. Slice the onions and carrots over the top. Cover and place in a hot oven until meat is tender. Serve with Champagne Sauce.

CHAMPAGNE SAUCE

- 1 tablespoonful of butter
- 1 tablespoonful of flour
- 1 cupful of beef stock
- Salt and black pepper
- ½ cupful of champagne

Melt the butter and flour and add the stock gradually; then salt and pepper to taste. Just before serving, add champagne. Pour over venison.

ENCHILADAS OF THE SANTA CLARAS

- 18 thin tortillas
- ½ lb. of finely chopped pork loin
- 1 large ripe tomato
- 1 tablespoonful of finely chopped onion
- 1 tablespoonful of finely chopped parsley
- 1 clove of garlic
- 1 oz. of chopped blanched almonds
- 1 oz. of shelled pine-nuts
- 1 oz. of shelled pecans
- 1 oz. of seedless raisins
- 1 oz. of chopped citron or candied *biznaga* cactus
- 3 oz. of large dark red dried chillies (*mulato*)
- 2 oz. of wide light red dried chillies (*ancho*)
- 1 tablespoonful of toasted sesame seed (*ajónjolí*)
- ¼ teaspoonful of ground cloves
- 2 sweet red pimientos
- ½ teaspoonful of cinnamon
- 3 eggs
- Salt Water Lard

Heat a little lard in a frying-pan. Fry the pork until well browned. Add the onion, garlic, parsley, and cut-up tomato, almonds, pine-nuts, pecans, raisins, and citron or candied *biznaga*. Salt to taste. Seed, vein, and toast the chilli peppers. Plunge them in boiling

water. Grind them with the sesame seed, clove, red pimientos, and cinnamon. Fry this mixture well in a little fresh lard and enough water to make a thick sauce. Season to taste. Now fry the tortillas, but only for a moment, in a little butter. They should remain tender. Dip each tortilla in the chilli mixture and roll up in each a few spoonfuls of the pork mixture. Stack the rolls in a deep earthen casserole and pour over the remaining sauce. Beat the whites of the eggs until snowy. Little by little, add the beaten yolks. Carefully pour the egg foam over the casserole and bake in a hot oven until the meringue is golden.

GUAYABATE

- 2 lbs. of guavas (*guayabas*)
- 3 lbs. of sugar
- ½ pt. of juice for pectin

Of all the *ates* (*ah 'tays*, if you've put off going to Mexico all this time), the fruit cheeses of Morelia, *Guayabate* is the one held in greatest esteem, because of its exotic flavour. It is served in slices, with slices of cream-cheese, a combination that goes marvellously well with black coffee. Halve and boil until soft a little over two pounds of guavas. Strain the pulp through a sieve. To two pounds of the pulp, add three pounds of sugar (that has been clarified until it spins a hair) and one-half pint of juice containing the pectin from the core and peelings of two pounds of green apples or *tejocotes*, the pectin-rich little crab apple of Mexico. Beat well and boil again until the bottom of the pan can be seen at each stroke of the wooden spoon. Beat for half an hour. Pour into a large mould. When it is cool, turn out and wrap in wax-paper. The fruit cheese keeps for several months. If it seems tough when taken out, swab the mould with water and leave a few minutes in the sun.



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